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GREAT PROJECT FOR CIVIC MUSIC AND ART CENTER GROWS IN N. Y.

Mayor Hylan's Plan to Take Central Park Site Finds Support of Prominent Citizens as Views are Invited at Special Meeting — People Would Gain by Return of Reservoir Property, but Old Cry Against Use of "Breathing Spaces" Is Raised — John C. Freund Makes Plea to Keep Petty Politics Out of Movement — Many Rally to Mayor's Side

A SPECIAL meeting of Mayor Hylan's Committee appointed to further the establishment of a music and art center in this city was held at the Waldorf-Astoria on Monday evening of last week. Among those present were Acting Mayor, the Hon. Murray Hulbert; Hon. Joseph Haag, Assistant Mayor; Hon. Philip Berolzheimer, City Chamberlain; Willis Holly, Secretary of the Park Board; Adolph Lewisohn, Arnold W. Brunner, President of the Fine Arts Federation; Harry W. Watrous, President of the National Academy Association; Augustus Thomas, the author, and President of the Dramatic Association; John C. Freund, Editor of MUSICAL AMERICA; Leonard Liebling, Editor Tennant of the *Evening World*, and representatives of all the Brooklyn papers as well as of the New York daily papers.

Acting Mayor Hulbert, who presided, called upon Mr. Berolzheimer to read a report that had been submitted to the Mayor on Feb. 27. This report had been prepared by Joseph Haag, then Secretary of the Board of Estimate and Apportionment, and Mr. Berolzheimer. It showed that in March, 1922, a permissive bill was passed by the Legislature in Albany, authorizing and empowering the City of New York to acquire a site, by condemning property, for the purpose of erecting a music and art center worthy of the wealth and dignity of our city.

In July following a unanimous resolution of the Board of Estimate was adopted, pledging itself to select a site. The site first proposed was the extension of Central Park, south to Fifty-seventh Street; next proposed, the area from Forty-eighth to Fifty-second Streets, but this site could not be secured, as it comprised certain railroad property; furthermore, the amount involved was some twenty millions.

Thereupon, the Mayor and Mr. Berolzheimer proposed to take about four acres of land in Central Park, just north of Fifty-ninth Street, between Seventh and Eighth Avenues, and request the Sinking Fund Commission to turn over to Central Park an area of thirty-seven acres, now the reservoir, but no longer necessary for the storage of water. This would be an ideal site. While this would undoubtedly arouse objection, if the



LOUIS GRAVEURE

Baritone, whose appearances on the concert platform during the past eight years have made him familiar to music-lovers in many cities of the United States. He is booked for another extensive tour this season. (See Page 27)

objectors are in the minority and favored legislation can be secured, the question of a site will be solved. Mr. Berolzheimer further said that if the park site be rejected, it might be wise to consider a site at 110th Street or near Washington Square.

Roughly speaking, said Mr. Berolzheimer, an amount of five millions is required for each of the three buildings contemplated; namely, Music and Art, Municipal Opera and Industrial Art. If Municipal Opera is left out, and the original plans for the other two buildings are reduced in size, the minimum amount of three millions for each of the buildings is required.

On Nov. 14, the Acting Mayor and Hon. Joseph Haag called a meeting of the various gentlemen at the Waldorf-Astoria for the purpose of further discussing the subject of a site for the Music and Art Center. The meeting was

adjourned to Nov. 6, and it was decided to invite the editors of the New York and Brooklyn press for consultation.

Acting Mayor Hulbert called upon Mr. Haag, who made a very earnest and able plea for the acceptance of the site proposed by Mayor Hylan and which would take from the park but a few acres which are never used and which are simply now a passage-way into the park. This passage-way would in no wise be interfered with by the erection of beautiful and classic buildings which would give dignity to the park and would in no way affect the pleasure and health of the citizens and would go far to solve the problem of giving the citizens of New York a Music and Art Center which is greatly needed.

Acting Mayor Hulbert then called upon John C. Freund, the Editor of

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DROLL SCORE BY IGOR STRAVINSKY EXCITES AUDIENCE TO PANDEMONIUM

New Yorkers Clamor for Repetition of "Renard" After Première at International Composers' Guild Concert — Unusual Adventure in Musical Absurdity Is Presented by Four Vocalists Accompanied by Ensemble from Philadelphia Orchestra Under Stokowski — Other Ultra-Modern Works Are Cryptic—Schönberg Opus Moves Some Hearers to Irreverent Laughter

A CURIOUS "Fox" out of bleak Russia slipped into New York last Sunday evening and made rare revelry on the stage of the Vanderbilt Theater. Hoarse cheers, shouts and fervid rejoicings welcomed the latest musical immigrant to pass the quota line—in truth, such a furore has not split the Sabbath calm of staid Broadway for many a long day. To arrive at sober facts, the International Composers' Guild was ushering in its third year of existence, and the *pièce de resistance* of the initial program was Igor Stravinsky's "Renard," a musical burlesque arranged for the stage from Russian folk tales. To lend brilliance and authority to the première, the Guild called upon the eminent Philadelphia leader, Leopold Stokowski, who with a selected group of his orchestral players and four vocalists gave a characteristically vivid interpretation of the Russian score.

Stravinsky wrote the text as well as the music for "Renard," which was first performed at the home of the Princesse de Polignac—to whom it is dedicated—and which was given in May, 1922, at the Paris Opéra by the Russian Ballet. The main characters are *Fox* and *Cock*. In various guises and by various beguilements *Fox* attempts to make away with *Cock*, but the latter's staunch friends, *Cat* and *Goat*, are on watch and they finally take the knavish *Fox* and serve him as he deserves. "The play," says its author, "is to be acted by buffoons, dancers or acrobats, preferably on a platform with the orchestra behind. . . . The voices (two tenors and two basses) are in the orchestra." Last Sunday the work was done in concert form, without costumes or setting.

"Renard" is an extraordinary adventure in musical absurdity. The score is ceaselessly a-glitter with mordant wit and delightful drollery. Woven with all Stravinsky's traditional mastery, it goes its quaint and mischievous way with a sort of breathless humor and animation. It is brimful of tricks; subtle turns of music and speech jostle one another without a by-your-leave and all with

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Movement for Great Art Center in N. Y. Gains Momentum as Committee Meets

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MUSICAL AMERICA, to give his opinion. Mr. Freund said that the situation had been very succinctly and clearly defined at the last meeting by Daniel Guggenheim, who had stated that in view of the declaration by the city officials that the debt limit had been about reached in New York City there seemed to be really only one plan possible at the present time, namely, the taking of the four acres of the park for the site of the proposed buildings which it should always be remembered were for the benefit of the people.

Mr. Freund said that if the present generation did not see this great and fine proposition carried out it would be done by the next generation. Incidentally, he reminded those present that Mayor Hylan was the first head of the Municipality who had taken the slightest interest in matters of art and music for the people, that New York had unquestionably grown enormously in wealth, in population, in the material prosperity of the individual, yet it was behind other cities in doing something as a municipality for those cultural influences which mean so much. He spoke of Chicago, Detroit, Cincinnati, San Francisco; referred to the wonderful success which municipal opera is having in St. Louis under municipal auspices, spoke also of the municipal support of the symphony orchestra in Baltimore, and of the great work being done to aid the cause of music in Cleveland.

Objection to Park Site

The next speaker was Mr. Tennant, Editor of the *Evening World*, who said that while he was in sympathy with the general idea of the establishment of such an art and music center, he was absolutely opposed to taking any space whatever from the park. He did not believe that public opinion would support such action. Incidentally he said that for some time he had been virtually in the possession of the sum of \$100,000 for the purpose of building a model playground in Central Park, but the effort to do so had miscarried for the reason that it was not considered to be appropriate to park purposes. The Acting Mayor, said Mr. Tennant, had stated that it would cost the city \$20,000,000 for a site unless the site in Central Park proposed by Mayor Hylan were accepted. He believed that if the city could get out a budget for \$375,000,000 it could easily raise \$20,000,000 for the proposed music and art center.

More Backing for Project

Then the fun began. Leonard Liebling made a clever and interesting address to show that Central Park was no longer what it had been when he was a lad and went there. At the present time it was largely given away to purposes of traffic by automobiles. With regard to the proposal to locate near Fifty-second Street, while that would involve an expenditure of more money than the city could afford at this time it would not be long before the surroundings would be just as mean as the present surroundings of the Metropolitan Opera House. He was emphatically in favor of taking the four acres as proposed by Mayor Hylan and believed that would dignify the park and would not in any way subtract from its uses for the people.

At this point Acting Mayor Hulbert told of the large amount of space that was being bought for park purposes by the city, and also that the tendency of the population to go north and west had reduced the value of Central Park as a

breathing space, for the people now went to Pelham Park, Van Cortlandt Park and other parks.

Shows Plans for Art Center

Arnold W. Brunner, the noted architect, then showed a number of fine designs that he had made for the proposed art and music center, which greatly interested the committee.

Harry W. Watrous, President of the National Academy Association, spoke earnestly of the need of an art center. His association had last year received 2500 pictures for exhibition but had room for only 400. When splendid exhibits had been sent over from England, France and other countries they had to go to Philadelphia, Chicago and other cities, as there was no room for them here in New York.

A very earnest plea for the adoption of Mayor Hylan's plan was made by Felix Warburg, who said that it would

be appropriate at the present time when Mayor Hylan was recovering from his long sickness if action were taken favoring his plan which he heartily indorsed. Such a group of buildings as was proposed would make an appropriate entrance to the park.

His view was indorsed by Adolph Lewisohn, who gave it his unquestioned support.

Augustus Thomas also spoke in favor of Mayor Hylan's proposition and said he could see no reason whatever why the public should object to losing four acres, which by the bye they never used, when they would get in return over thirty acres when the present small reservoir was abandoned.

Acting Mayor Hulbert then called upon the newspaper men present to express their views. They all disclaimed any power to commit the periodicals they represent, but were willing to state their own individual opinions in the matter. All, without hesitation, indorsed Mayor Hylan's plan, with the exception of the representatives of the *New York Times* and the *New York Evening Post*, who indorsed the attitude of Mr. Tennant, the Editor of the *New York Evening World*.

No Partisan Politics Wanted

At the close of the session Mr. Freund rose and said that he trusted the press of New York would consider the question on the merits and not make it the football of petty, partisan, dicker politics. This was a great public work which was needed and needed all the more because New York today is in such matters distinctly behind other leading cities throughout the country.

Acting Mayor Hulbert then announced the meeting adjourned to enjoy the hospitality of the Chamberlain, Hon. Philip Berolzheimer. During the dinner Mr. Tennant, Editor of the *Evening World*, stated that he thought the situation might be met if one of the buildings was placed at the entrance to the park at Fifth Avenue and Fifty-ninth Street and the other at Fifty-ninth Street and Seventh Avenue.

Mr. Berolzheimer left for a brief vacation on Dec. 1. He said that the Mayor's Committee would immediately begin the formulation of a report to the Board of Estimate, describing the Music and Art Center plan in detail and that it would be submitted to the Board of Estimate before Jan. 1.

NEW ARTIST RECITAL SERIES FOR CHICAGO

Carl D. Kinsey Announces List of Summer Concerts by Noted Stars

CHICAGO, Dec. 1.—Carl D. Kinsey, treasurer and manager of the Chicago Musical College, this week announced a series of important concerts that will be given by teachers and artist pupils of the summer master school next season, which will be an important contribution to the musical life of Chicago next summer.

The annual commencement exercises of the school will be held at the Auditorium Theater on June 16, and the program will be given by the winners of scholarships in the senior diploma, graduation and post-graduation classes, in the piano, vocal and violin departments, as well as by the winners of the Mason & Hamlin grand piano, concert piano, the Lyon & Healy violin and free vocal scholarships. The Chicago Symphony will provide the accompaniments.

The first of the concerts will be on June 26 by the successful contestants for the Leopold Auer, Leon Sametini, Herbert Witherspoon, Richard Hageman, Percy Rector Stephens, William S. Brady, Sergei Klubansky, Florence Hin-

kle and Xaver Scharwenka free scholarships.

The other concerts will be on June 28, vocal by Herbert Witherspoon; July 1, violin sonata recital by pupils of Prof. Leopold Auer and Mme. Wanda Stein; July 3, piano by Prof. Xaver Scharwenka; July 8, vocal by Rose Lutiger Gannon; July 10, piano by Edward Collins; July 15, violin by Leon Sametini; July 17, vocal by Burton Thatcher; July 22, vocal by pupil of William S. Brady; July 24, piano by Moissaye Boguslawski; July 29, recital by pupil of Sergei Klubansky; July 31, two-piano recital by Edward Collins and Moissaye Boguslawski, and concerts by advanced pupils in piano, voice and violin on Saturdays, July 5, 12, 19, 26 and August 2, at 11 a. m. in the Central Theater.

Federation Plans Production of American Operas in October

CINCINNATI, Dec. 1.—The production of American operas in Cincinnati, under the direction of Ralph Lyford, beginning in October next, is announced by the National Federation of Music Clubs through Mrs. Edgar Stillman Kelley, chairman of the American music department of the Federation. The leading rôles will be sustained by American artists, who will be supported by a civic chorus and full orchestra. The Federation is also planning special productions in different cities under the direction of Federation officers, including a gala performance of American opera at the biennial convention at Portland, Ore.

Brevities and Oddities from the News

GEORGIA is wiping out the tax on the annual performances of the Metropolitan Opera Company in Atlanta. The Senate has voted for its discontinuance by twenty-four to nineteen, and the tax will cease when the House concurs in this vote.

Tamaki Miura, Japanese operatic singer, and Dr. Massataro Miura, who is a professor in Tokio University, have been divorced by the Tokio courts, according to newspaper advices.

In the newest system of piano technic, now being exploited by Henry Colwell, an American, in his recitals in Germany, the keyboard is pounded by fists and elbows, as if the instrument were a defenseless sparring partner. A dispatch in the *New York Herald* suggests that he is not finding the road to fame an easy one. Dr. Leopold Schmidt, the Berlin critic, has been waxing sarcastic.

The war against abuse in speculation in theater tickets was carried a further stage in New York last week, when the Appellate Division of the Supreme Court decided that speculators must take out a license, and must not charge more than fifty cents in excess of the box office rate for a ticket. The court gave this ruling in upholding the anti-speculating law passed in Albany last year.

Mrs. Caruso, widow of the famous tenor, is again a bride. She and Captain Ingram of the British Army, a member of an old and wealthy Warwickshire family, were married in London at the Brompton Oratory last week.

Federal Judge Knox decided in his New York court last week that the song "Ka-lu-a," in the musical comedy "Good Morning, Dearie," does not infringe the copyright of the song "Dardanella." Accordingly he dismissed the action for damages instituted by Fred Fisher, Inc., against Charles Dillingham and others. The passages complained of in "Ka-lu-a" were old, and appeared in several operas, experts testified.

They are portraying the rhythm and movement of machinery in a factory in the latest Russian dance, now being given in a Moscow theater. A dispatch in the *New York Times* states that the dancers move in a series of bizarre acrobatic evolutions like machines, while rattling and whirring noises off stage aid in the illusion. The show has been running for weeks, and the theater is crowded all the time.

The "Star-Spangled Banner," played on Christmas morning, will be the first music sounded by the new chimes in the Church of St. Augustine, Sixth Avenue and Sterling Place, Brooklyn. No other set of chimes in the vicinity of New York, it is stated, has a range of notes sufficient for the national song.

Julia Claussen Again Arouses Swedish Public in Opera Performances



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Julia Claussen as "Dalila" in a Futuristic Presentation of Saint-Saëns' Work in Stockholm

Swedish critics have vied with each other in their praise of Julia Claussen, mezzo-soprano of the Metropolitan Opera Company, who during the last few weeks, has been appearing in opera and concert in her native land. As guest artist at the Royal Opera in Stockholm, Mme. Claussen has achieved great success, not only in the rôles of *Amneris* and *Carmen*, in which she appeared in her early operatic days in Stockholm, but also in a futuristic production of Saint-Saëns' "Samson et Dalila," which has recently met with great favor. The costumes and settings were the cause of much comment on the part of the large audience that included members of the Royal family.

Mme. Claussen has also sung with the Gothenburg Symphony and the Halmstad Orchestra with outstanding success. Another important engagement was at the annual festival and commencement of the Royal Academy of Music in Stockholm. Due to the unsettled conditions, she cancelled her engagements to sing in Germany and will return to America this month to resume her activities in opera and concert.

Siegfried Wagner's Visit Definite, Says Daiber

That Siegfried Wagner, notwithstanding certain rumors to the contrary, will definitely come to America this season, is the emphatic assurance given by Jules Daiber, his manager. "He will be here toward the end of January," says Mr. Daiber, "and will fulfill his engagement to conduct the performance of 'Bärenhäuter' in New York on Jan. 29."

"Radames" Indisposed, Scala Postpones Opening

MILAN, Nov. 20.—The opening of the Scala, which was scheduled for the evening of Nov. 14, when "Aida" was to have been sung, was postponed on account of the sudden indisposition of the tenor, Radaelli, who was cast for *Radames*. Money was refunded to ticket holders, and the season was opened the following evening with Strauss' "Salome" and Riccitelli's "Compagnacci."

"Tag" Is Good, but There's More Fun in Music



Photos by Wide World

THESE CHILDREN HAVE DISCOVERED THE FINEST GAME IN THE WORLD

Even the Camera-man Failed to Take Their Attention from the Problems of a Music Lesson, But It Is a Music Lesson Turned Into an Absorbing Contest. First There Is a Session with the "Modulating Boards," Notes Being Pegged on the Staff While One Pupil Plays Chords on the Piano. Then the Wooden Boy Scouts Are Taken from Their Box. Each Represents a Note and Has to Be Placed in Correct Position, So That When They Are Deployed They Represent a Melodic Phrase. Next the Real Game Begins, Wooden Notes Being Placed on a Staff Formed by Lines of Tape, the Signal for Each Move Being Given by the Teacher Sounding the Corresponding Notes at the Piano. The Photographs Depict the Inventor of the System, Mrs. Fletcher-Copp, and Her Class at the Scudder-Fairhope School, New York

LET'S play laying down B's! The one who gets his note on the staff first is winner."

In a pleasant classroom on a mild autumn afternoon, when New York had put on its warm Indian summer wrap for the last time in the season, seven children sat at a table. They were hugely engrossed in a game, one might have said, for occasionally they jumped up with all the visible signs of uncontrollable delight. On one side of the table was their teacher, who presided in the capacity of referee.

Five lengths of tape from as many reels, extended across the table, form a staff, and on this are placed two huge clefs, cut out of wood with a scroll-saw. The game consists in putting large wooden notes in position on the staff, after the teacher has played them on the piano or named them.

First of all two captains are appointed to lead the two opposing sides, as in a spelling "bee." Behold the two proud youngsters, each about eight years, installed in chairs of honor at the heads of the table!

"Whom will you choose for your sides?" says the referee.

Strategic wits are at work, and the captains survey the recruits. There are Dolly, a bright girl of nine; Sam, Ned and Maurice, a trio of very vigorous young fellows of seven and eight; Choo, a serious little Chinese boy; Jean, who is French, and Betty, a newcomer to the class, who chafes at being only a spectator.

When the teams are lined up, one player is appointed from each side. Each is given an order by the teacher.

"Ned will put down Middle C and Jean D!"

Each note has been associated with some vivid mental experience of the children and so comes to have a real individuality. Names are invented to denote the difference between the family of B's on the piano—sometimes according to the fable of Goldilocks and the three bears.

When the signal is given, what a rush there is to place the little round wooden whole-note on the staff! If it is necessary to use leger-lines, these are marked with little wooden sticks.

Jean is finished first.

"Hurrah!" cry his team mates, while the discomfited Ned is compelled to move his chair over to the other captain's ranks. Thus the game goes on, until all the players are on one side, which is pronounced victorious.

Sometimes the game is rendered more difficult by the teacher sounding the notes on the piano while the players close their eyes. By this means an invaluable training of the ear is provided in identifying the tone.

With the aid of a model keyboard with detachable keys the youngest pupils—ranging from five to eight years—are

taught to associate sounds with positions on the piano. Dolly, for instance, is sent to the piano and told to play the lowest B. Sam is then delegated to pick out this key on the model keyboard on the table.

"How are we to know where B is on the keyboard?" asks the teacher.

"On the right side of the three black keys!" comes the childish chorus.

Picking out the key on the board trains the logical faculty of the child, for he has to relate higher and lower tones with linear directions of "up" and "down" on the keys.

Next the teacher raises keys on the model keyboard and asks pupils to name them, while a tot at the piano sounds the corresponding notes as they are called.

The creative instinct is then appealed to by having the pupils sing the words of a sentence to these notes as they are played on the piano and identified on the model keyboard. This the teacher calls "making a song"—a process which has a particular charm for the normal child.

Presto! These "toys" are packed away, and from her magic box the teacher produces a droll set of wooden whole, half, quarter and eighth notes. The pupils are called to name these as they are held up in turn. Then the instructor goes to the piano and plays a theme made up entirely of one kind of notes.

"What kind are these?" she asks.

"Quarter notes!" cry the children.

"Now Dolly may step them off for us."

As the teacher plays, the pupil steps round the table in perfect time to the notes. Thus an excellent training in rhythm is provided.

So the process goes through the more difficult rhythmic combinations. Tones and then chords are sounded on the piano by the pupils in the note-values indicated by the teacher.

Modulation Made Easy

The "modulating board" is an interesting feature of the instruction. This consists of a series of staves drawn on wood, with pegs fitting into holes to mark the notes of a chord. Accidentals are represented by blue pegs for flats and red for sharps.

On the staves, one above the other, are marked with pegs a series of chords modulating into successive keys. This board may be taken to the piano and played from, like a type of musical notation. Finally, with this series of chords, the pupil is bidden to improvise his own composition.

The personal taste of the youthful composer here steps in. One embryo Chopin was disposed to scatter his chords in arpeggios over the keyboard. Upon being asked why, he said that it made it sound much prettier—thus making unaided a discovery that helped to revolutionize the style of piano composition a century or more ago!

"Make me a mazurka in the key of B Flat!" is no forbidding order for a child who has received several years' instruction in this system.

This system of training was invented by Evelyn Fletcher-Copp and is taught by her at the Scudder-Fairhope School. Its principal aim is to promote self-expression. The teacher believes that composition should be as natural for a child who has really learned the language of

music as is writing a letter to one who knows how to spell. "When one reads a book, his object is not to memorize it word for word," she says, "but to have it impart thoughts and emotions. So we should not merely memorize music, but understand how it is constructed, and then we shall be able to express ourselves with the same materials."

The only way to develop musical knowledge in the child, this teacher believes, is to present it from his own point of view. He must not only be told the names of things, but must experience them through his own senses. Abstract things must be associated with objects that are familiar and interesting to the child. It is highly important that the curiosity of the child should first be aroused and then satisfied, for this is the best way to create lasting impressions. There is, finally, a fine class training with emphasis upon fairness and honesty of competition.

Mrs. Fletcher-Copp is a native of Ontario, Canada, and began the study of music in early childhood. She studied for five years in Europe, taking composition under Hugo Riemann at the Conservatory in Wiesbaden in the same class with Reger. She plays both piano and violin and at one time contemplated a career as concert artist. On her return to America she taught in Canada, evolving her method, which she has now taught for more than twenty years. She has conducted many normal classes for teachers, both abroad and in the United States. Her system has been used for three years in the public schools of Akron, Ohio. Mrs. Fletcher-Copp is now resident in New York. R. M. KNERR,

PHILADELPHIA LIKES NEW "FRIEND FRITZ"

Delightful Lyricism of Notable
Cast Revitalizes Mascagni's
Gentle Little Opera

By H. T. Craven

PHILADELPHIA, Dec. 3.—Mascagni's "L'Amico Fritz," revived by the Metropolitan Company on Tuesday evening last at the Academy of Music, was revitalized by the notable cast provided by Mr. Gatti-Casazza. More delightful lyricism than that contributed by Miguel Fleta, the new Spanish tenor, who scored a signal success; Lucrezia Bori, as Suzel; and Giuseppe Danise, as the Rabbi has not been heard in any of the Metropolitan's recent novelties or revivals. Merle Alcock's excellent contralto, hitherto displayed in concert and oratorio, was heard to advantage in the rather silly and unconvincing rôle of Beppe, the gipsy fiddler. Minor parts were assumed by Grace Anthony and Messrs. Malatesta and Paltrinieri.

That compact and dramatically virile music-play "L'Oracolo" preceded the Mascagni work, Mr. Scotti repeating his unsurpassed portrait of the villainous *Chim-Fang*. Adamo Didur, Louis D'Angelo, Mario Chamlee, Queena Mario, Marion Telva, and Pietro Audisio completed the cast. Roberto Moranzoni conducted both operas.

Elizabeth Bonner, a native of Wilmington, Del., and well-known for her concert work in this section, was soloist at the concert by the Philadelphia Orchestra under Leopold Stokowski in the Academy on Friday afternoon and Saturday evening of last week. Her rich and well trained contralto was displayed in the warning of *Erda* in "Rheingold" and in a rarely heard aria from Handel's forgotten opera "Tolomeo." She was most cordially received by two large audiences.

The orchestral numbers were the delightful Bach Suite that includes the lovely air familiar in its transcription for the G String, Beethoven's Second Symphony, and the "Entrance of the Gods into Valhalla" from "Rheingold." Mr. Stokowski's readings were eloquent and the orchestra was in superb form. At the conclusion of the symphony the slow movement from Beethoven's Seventh Symphony was played in memory of Edward G. McCollin, one of the founders of the orchestra, who died this autumn.

PONSELLE VISITS HAVANA

Opens Season for Musical Society—
Margot de Blanck Gives Piano
Recital

HAVANA, Nov. 30.—Rosa Ponselle, soprano of the Metropolitan Opera, gave a brilliant opening to the new season for the Society Pro-Arte Musical with a recital in the Payret Theater on Nov. 20, completely winning the great audience before the first part of her program was ended. A second recital on Nov. 23, served to make her more admired by the 2000 members of the Society. Her programs were interesting, including arias by Verdi, Ponchielli and Rossini, and songs by Paisiello, Schumann, Fourdrain, Strauss, Ganz, Alvarez and others, and she was generous with encores. Stuart Ross proved a skillful soloist and accompanist.

Margot de Blanck, young Cuban pianist, gave a recital at the Sala Espadero on Nov. 5. She achieved marked success in interpreting works by Bach, Chopin, Liadoff, and Cervantes, Lecuona and her father, Hubert de Blanck.

NENA BENITEZ.

Enid Watkins Heard in Pittsburgh

Enid Watkins, soprano, was soloist at the President's Day recital of the Tuesday Musical Club of Pittsburgh in Soldiers' Memorial Hall recently. Miss Watkins' program opened with a group of classics, after which she sang works by American and European contemporary composers. She displayed a lyric voice of unusual quality and fine expressiveness and was compelled to add numerous encores. Among her numbers were "Serenade" by John Alden Carpenter, "Fog Maiden" by Whitmer, "Joy" by Wintter Watts, and numbers by Hans Pfitzner, Roussel, Kullmann and Rudolph Ganz.

C. A.

DAMROSCH IN WASHINGTON PRESENTS WAGNER PROGRAM

Richard Crooks Soloist with Symphony
—Friday Morning Music Club and
Arts Club Give Concerts

WASHINGTON, Dec. 1.—Under the local management of Mrs. Katie Wilson-Greene, the New York Symphony, Walter Damrosch, conductor, delighted a rather small but enthusiastic audience with a Wagner program at Poli's Theater on Tuesday afternoon, Nov. 13. Richard Crooks, tenor, was the soloist, and Gustave Tinlot played his own arrangement of the violin solo in the "Good Friday Spell" from "Parsifal."

Charles Trowbridge Tittmann, baritone, and Helen Corbin Heinle, pianist, gave an interesting program at the first of the weekly concerts of the Friday Morning Music Club on Nov. 16 at the Cosmos Club. One of Mr. Tittmann's three groups of songs was devoted to the

works of American composers.

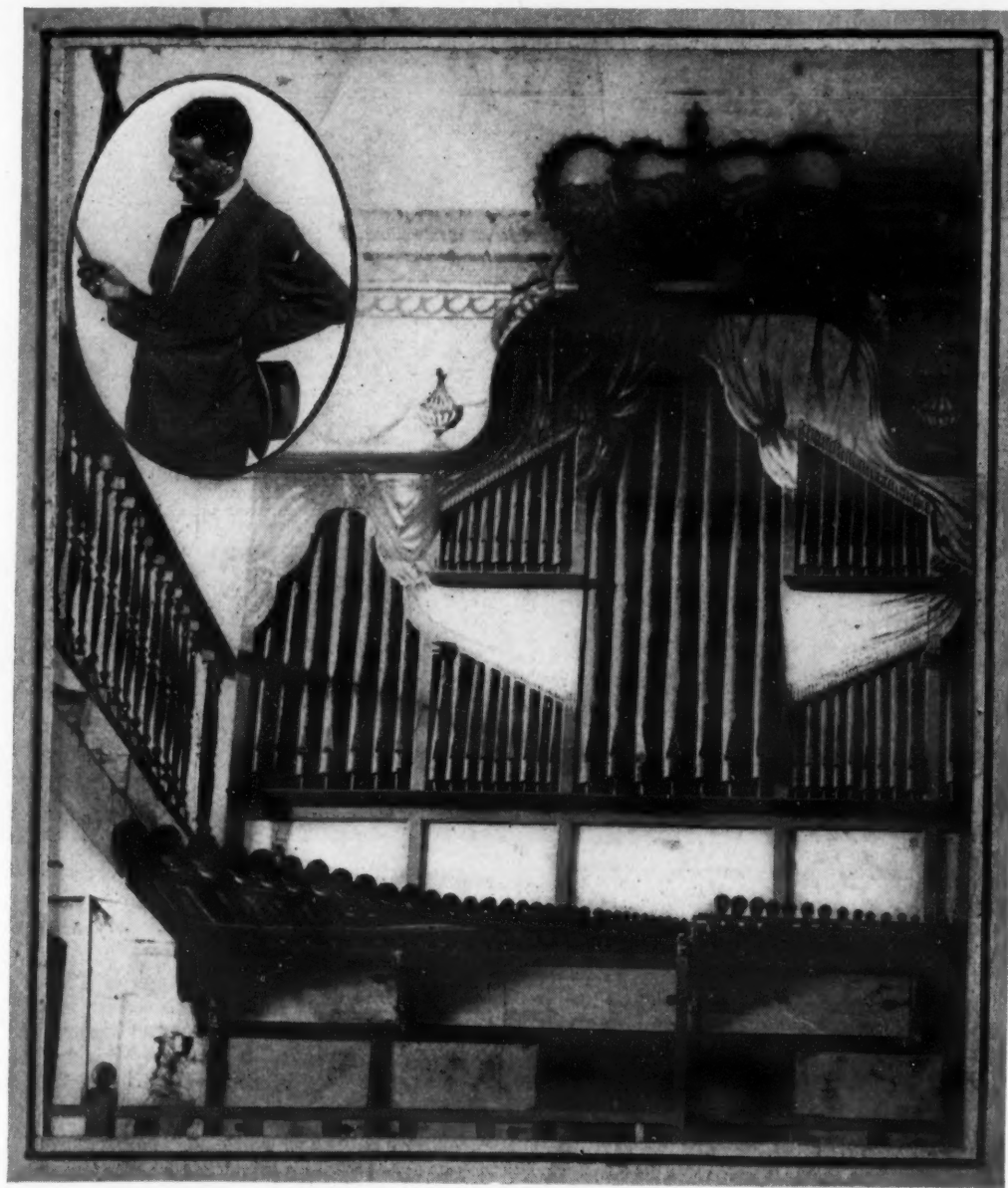
Charles T. Ferry, composer-pianist, and Julia Culbreth Grey, singer-impersonator, appeared in recital at the Arts Club on Tuesday evening, Nov. 13. Mr. Ferry played his own compositions and accompanied Mrs. Grey.

John Charles Thomas, in a recital on Thursday afternoon, Nov. 22, under the local management of T. Arthur Smith, Inc., stirred a very large audience to enthusiasm with his excellent singing of operatic arias and groups of German, French and American songs. William Janashek provided sympathetic accompaniments.

P. Paul Bliss' Cantata, "Three Springs," was sung by the Chaminade Glee Club, under the leadership of Esther Linkins, at the Metropolitan Church on Nov. 20, before a large audience.

DOROTHY DEMUTH WATSON.

Russian Musician Finds Queer Organs in Chinese and Philippine Monasteries



This Unusual Organ Is Found in a Small Town Near Manila, P. I. The Pipes Are Constructed of Bamboo, and It Will Be Noticed That Certain Groups Are Placed in a Horizontal Position. Joseph Yasser, Russian Organist, Who Is Shown Inset Examining One of the Smaller Pipes, Recently Conducted Musical Researches in the Far East

OCCIDENTALS usually think of Oriental music in general and Chinese music in particular as a series of hideous cacophonies, a maze of ear-destroying noises utterly without system or plan of any sort. Listen to a band in a Chinese theater and try to find any form or harmonic structure in it. You'll probably throw up your hands.

Nevertheless, it can be done if you put your mind to it, and Joseph Yasser, Russian organist, is one musician who has investigated the Chinese harmonic system. The result is a book which should prove highly interesting to Occidental readers when it is published.

While examining the intricacies of Chinese music, Mr. Yasser also made a study of the organs in the monasteries in China, and later visited the Philippines. As a consequence he has brought to light a number of interesting features about primitive organs and organ building.

Mr. Yasser graduated from the Moscow Conservatory with high honors in 1918, and after the death of Professor Sabanieff succeeded him and was also appointed organist at the Royal Opera in Moscow, where he appeared as organ soloist under Koussevitzky. In 1920 he toured through Siberia with the State Quartet, giving concerts and lectures on chamber music.

Arriving finally in Shanghai, Mr. Yasser was invited by the Shanghai

Songsters' Society to become their conductor, and he appeared as piano soloist in the municipal concerts there. His Piano Quintet had its first public hearing at these concerts.

It was during the two years which he spent in Shanghai that Mr. Yasser became interested in Chinese music, making such a deep study of it that he was able to write numerous articles on the subject as well as his book. He also gathered a number of typical Chinese tunes, which he harmonized according to Chinese principles, and material for a stage work. His book has been illustrated by a Russian artist, Kouopleff, who made special restorations of old Chinese pictures, carvings and Buddhist engravings.

Mr. Yasser in his travels found several native organs with pipes made entirely of bamboo. One of the most interesting of these was in a small town near Manila, and an additional peculiarity of the instrument, which was built by the Jesuit fathers in 1708, is that several of its sets of pipes are placed horizontally instead of vertically. A curious fact is that this principle is now being used by the French organ builder, Cavallé.

Mr. Yasser, who has been in the United States only a short time, will be heard in organ recitals in various parts of the country.

J. A. H.

NIKISCH AS SOLOIST EXCITES CINCINNATI

Encore Rule Broken When He
Appears with Symphony—
Mary Garden Sings

By Philip Werthner

CINCINNATI, Dec. 1.—Appearing as soloist with the Cincinnati Symphony at its third brace of concerts, on Nov. 23 and 24, Mitja Nikisch, pianist, made his local début and by his brilliant playing of Tchaikovsky's B Flat Minor Concerto stirred a very large audience to such transports of enthusiasm that the rigid rule of the Orchestral Association was broken and he was permitted to give two encores. Mr. Reiner and his men provided a sympathetic and beautifully played accompaniment in the concerto, and gave a magnificent performance of Schumann's C Major Symphony. Smetana's "Bartered Bride" Overture and Casella's "Pupazzetti" made up the rest of the program.

A Young People's Concert by the Symphony, Fritz Reiner conducting, on Nov. 27, attracted a great crowd of enthusiastic children. The program included a Bach Suite, Gluck's "Dance of the Happy Spirits" from "Orpheus," and two Schubert Military Marches. Ary van Leeuwen played a flute solo and Thomas J. Kelly gave felicitous explanatory comment.

The College of Music Orchestra, Adolf Hahn, conductor, gave its first concert on Nov. 22 before a "standing-room-only" audience at the Odeon. The Orchestra, which was augmented with a few players from the Symphony, played Schubert's "Rosamund" Overture and Elgar's "Pomp and Circumstance" March, besides the accompaniments for Saint-Saens' B Minor Violin Concerto, finely played by Ruth Morris; excerpts from Rossini's "Stabat Mater," sung by Fenton C. Pugh, Anna von Unruh, Nora Beck-Thuman, Richard W. Knost, Mary Swaine and Vera Cook; and Pierné's Fantaisie-Ballet for piano, well played by Margaret Q. Finney and conducted by her teacher, Albino Gorno.

Mary Garden was heard by an appreciative audience in a song recital in Music Hall on Nov. 27. She was assisted by Lauri Kennedy, cellist, and G. Lauweryns, accompanist.

WHEELING GREETES VISITORS

Althouse and Middleton Sing American
Songs—Denishawn Dancers Appear

WHEELING, W. VA., Dec. 1.—Paul Althouse and Arthur Middleton gave the second concert in the University Club series, in the Court Theater, on Thursday evening, Nov. 22, and delighted a large audience with a fine program that included a group of songs by American composers. Mr. Gruen's excellent accompaniments added materially to the evening's enjoyment. Another large and appreciative audience greeted Ruth St. Denis, Ted Shawn and the Denishawn Dancers at the Court Theater on Friday evening, Nov. 23.

The auditorium of the Scottish Rite Cathedral was crowded to the utmost and scores of persons stood throughout the program which was given on Sunday afternoon, Nov. 11, by the Scottish Rite Orchestra, George Meister, conductor, and Victorina Hayes, soprano, soloist. The concert was the second in a series arranged by Edwin M. Steckel for Masons and their families of this section.

Mana Zucca Presents Own Works

Mana Zucca gave a recital of her own compositions at the Ampico Studios on the evening of Nov. 22, and again afforded pleasure through her facility in composition and her ability as a pianist. She had the assistance of Frances Gottlieb, soprano; Rea Stella, contralto; George Morgan, baritone, and Vladimir Graffman, violinist, in a program that included many of her well-known works and also several new ones.

Ethelynde Smith, soprano, who is now on a tour of the South, has added engagements in Laurel and Shubuta, Miss., to those already listed. She gave a recital at the Bordentown Military Institute in Bordentown, N. J., en route to the South.

Gigli Proves the Importance of Being Earnest



"Romeo" Study by Elsin; "Vasco," "Faust," "Chenier" and "Mylio" © by Miskin

A DISTINGUISHED TENOR IN HIS TIME PLAYS MANY PARTS

These Are Only a Few Pictures from the Gallery of Beniamino Gigli, Who in the Last Season at the Metropolitan Opera Sang No Less Than Thirteen Roles. The First Reproduction Is from a Favorite Studio Photograph of the Celebrated Singer. Next He Is Seen as "Enzo" in "Gioconda," the Character in Which He Made His Début in Opera, but Which He Has Not Yet Sung in New York. The Third Study Shows Him as the Youthful "Romeo" of the Opera by Gounod Based on the Shakespearean Tragedy, and a Part in Which Mr. Gigli Has Made an Outstanding Success. In Contrast Comes the Impersonation of "Vasco da Gama" in "L'Africana." The Lower Row Depicts Him as His Admirers Know Him as "Faust" in "Mefistofele," "Chenier" in "Andrea Chenier," "Mylio" in "Le Roi d'Ys," and "Mario" in "Tosca"

By Henrietta Malkiel

THERE is nothing of the artist in the ivory tower about Beniamino Gigli. There is no formality in his home. He is not of the group that looks patronizingly down from the heights at the audience and sighs because the public must be entertained. The audiences are very important to Gigli. He does not believe they can be disregarded. He thinks they should be consulted.

"It is nonsense not to give the audience what it wants," he said as we sat down around the card table in the corner of the big studio, where a few minutes before Signora Gigli had introduced us to an Italian game very much like casino. "The public is the final jury, the public must be catered to. In an opera the singer must have his interpretation, of course. But how does he know that

he is always right? I often change a gesture or prolong a note because the audience likes it. I am singing for them. They must decide whether I succeed or fail."

The critics are important. Technically, they know more about the performance than the general public. But if an audience is musical and understanding, it will not always listen to the critics, and its judgment will prevail. In "Roméo et Juliette," for example, the critics judge by the standards set by past performances, the public by the direct emotional appeal of this particular production.

Gigli is absorbed by "Roméo et Juliette" and he is just a little annoyed by the misunderstandings it has aroused. "It is not the Shakespeare play," he says, "you must remember that. It is an opera, and dramatically an opera has its limitations. Roméo has always been sung in the French tradition. There is a conventional set of gestures and an accepted interpretation of the part. I am an Italian and Roméo was an Italian."

"Why should I play him in the French tradition? It would be foolish. I would be bound in my acting and singing. I would not understand the character."

NOW Roméo is a very difficult part.

The tenor rôle alone, on the piano, takes two hours. That is what you can rehearse. The music, the positions on the stage, the cues, you must know before hand. What you feel about the part can only come out at the performance. You do not expect an actor, a good actor, to play in exactly the same way every time. And an opera singer must be an actor; that is, he must have the actor's attitude toward his rôles.

A singer must have the actor's point of view or his interpretation will have no body, no understanding. He cannot, Gigli explains, be a good actor; not in operas as they are written. He can only be a good actor for an opera singer. But this in itself is an achievement.

"In the last act of 'Roméo' I take poison and die. For an actor it is simply a matter of interpretation. For me it isn't. I can't die too quickly. It must be a slow poison. I have to wait for the music. I have to sing before I die. So I must raise myself and sing. If I were an actor they would say, 'Why doesn't he hurry up and die?' But it is an opera and they want to hear the last aria. You can't expect the opera to be too

plausible. It is exaggerated, and acting on the operatic stage is also exaggerated."

* * *

ON the dramatic stage a chorus which says "We are going, we are going," and takes a half-hour to do it would be laughable, but in opera the music goes on for half an hour and they must sing whether the words are appropriate or not. The standards of drama, as Gigli says, cannot be applied to the opera. He sat there, his arms on the table, and told us of an experiment he tried to prove it to himself. For Gigli is very serious about his work. He went to see Jane Cowl and Rollo Peters in "Romeo and Juliet."

"It was a great performance. I enjoyed it very much. It gave me an appreciation of Shakespeare's play. But it was something just for myself. I could carry nothing from it over into the opera. If I were just going to act and not sing I would go into the movies. But that I will never do. I have had a taste of them."

The tenor laughed at the memory of a

[Continued on page 30]

Carl Busch Honored in Kansas City; Completes Thirty-Five Years' Service

KANSAS CITY, MO., Dec. 1.—A gala testimonial concert to Carl Busch, in recognition of the composer's thirty-five years of constructive musical service in this community, was given in Convention Hall on Nov. 25. The event was sponsored by the Gamma Chapter, of the Lambda Phi Delta sorority, of which Mr. Busch is an honorary member, and by Charles F. Horner, president of the Horner Institute of Fine Arts. A "Carl Busch Recognition Society" was formed, and the services enlisted of a mixed chorus of 400 voices; a children's choir of 600 singers, led by Mabelle Glen, supervisor of music, and an orchestra of seventy players. Alice Nielsen, soprano, came from New York to give her services as soloist, as did Tandy Mackenzie, tenor.

When Mr. Busch appeared to conduct his cantata, "The American Flag," the audience of more than 5000 persons rose and applauded for several minutes. The work, as given by Mr. Mackenzie, the chorus and orchestra, was received with enthusiasm. Other cantatas by Mr. Busch, heard for the first time, were "Bobolinks" for three-part children's chorus, eight children's solo voices and orchestra, and "The Kansas City Spirit," to a poem, by Clara Virginia Townsend, which was awarded first prize in a contest conducted by the Kansas City Star.

Soloists Heard

Alice Nielsen was the soloist in the latter work, which was written by Mr. Busch, as a tribute to the spirit of this community. Miss Nielsen was also heard in a group of songs in the first part of the program. She received most hearty applause, not only for her artistic work, but also as welcome to a former Kansas City artist and in appreciation of her generous spirit in coming so far to give her services for the testimonial. A number of encores were conceded, Powell Weaver played fine accompaniments.

Mr. Mackenzie also sang a group of songs, including several numbers in Hawaiian. He gave impressive dramatic voice to the aria, "Cielo e Mar," from "Gioconda," and presented Rachmaninoff's "At Night" with depth of feeling. Encores supplemented these numbers. Elizabeth Estele Rucker proved a capable accompanist.

Mr. Busch received a large number of congratulatory messages from many parts of the United States. He has been honored in the past by the Swedish Government, which created him a knight.

In the testimonial concert the following contributed their services: Pearl Weidman, accompanist for the chorus; Hans Feil, organist; the Haydn Male Chorus, John R. Jones, conductor; the Institute Chorus of Independence, Paul N. Craig, leader; the Civic Choral Club of Kansas City, Kan., Earl Rosenberg, conductor, and the Kansas City, Mo., chorus, Mr. Busch leader. The proceeds of the concert were \$3,000.

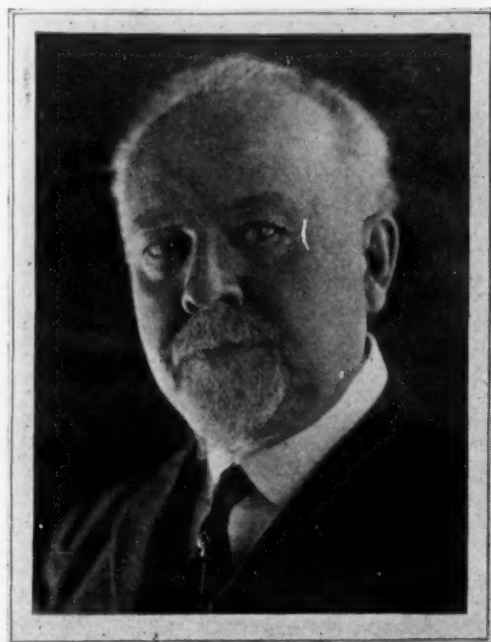


Photo by Miss Reinert
Carl Busch, Composer

Honorary members of the Carl Busch Recognition Association include: Governor Arthur M. Hyde of Missouri; Constantin Brun, the Danish Ambassador; H. Bryn, Norwegian Ambassador; Jean Jules Jusserand, French Ambassador, and the Danish Consul, General George Beck; Christian Sinding, Jean Sibelius, Henri Rabaud, Katharine Goodson, Walter Damrosch, Henry Hadley, Victor Herbert, Leopold Godowsky, Alice Nielsen, Percy Grainger, John C. Freund, Leonard Lieblich, Reinald Warrenrath, Mrs. H. H. A. Beach, G. W. Chadwick, Mrs. Edward MacDowell, John Alden Carpenter, Fritz Reiner, Ossip Gabrilowitsch, Henri Verbrugghen, Rudolph Ganz and James T. Quaries.

BLANCHE LEDERMAN.

CLEVELAND HAILS VISITORS

Carreras Soloist with Sokoloff Forces—
Mary Garden and Pavlowa Appear

CLEVELAND, Dec. 1.—Maria Carreras, pianist, was the soloist at the Cleveland Orchestra's fifth brace of concerts, in Masonic Hall on Nov. 29 and Dec. 1, and was enthusiastically applauded for her fine performance of Sgambati's Concerto in G Minor. Mr. Sokoloff's orchestral numbers were Schumann's First Symphony and pieces by Moussorgsky and Dukas.

Mary Garden, assisted by the local Francis Trio, gave much delight to a large audience in the Public Hall on Sunday afternoon, Nov. 25, in the second concert of the Municipal Course, managed by Lincoln G. Dickey. Anna Pavlowa and her company were greeted by large audiences at two performances on Saturday, Nov. 24.

FLORENCE M. BARHYTE.

Franz Drdla, Composer-Violinist, Among
Voyagers to America

Franz Drdla, the Moravian composer-violinist, whose "Serenade" and "Souvenir" are among the most popular violin pieces the world over, arrived in New York on the Olympic on Nov. 27, for a concert tour of this country. Also aboard the Olympic were Germaine Schnitzer, pianist; Dirk Foch, orchestral conductor, and Marga Klatte, pianist. On the Drottningholm, on Dec. 1, was Gustaf Sundelius, husband of Marie Sundelius of the Metropolitan, and secretary of the Swedish Chamber of Commerce of the United States. Alexander Borovsky, pianist, sailed for Europe on the Berengaria on Nov. 27, and Norbert Salter, concert manager of Berlin, and Cornelia Rider Possart, pianist, on the Albert Ballin on Nov. 29.

Acclaim May Peterson in Ripon

RIPON, WIS., Dec. 1.—The first concert of the Famous Artists Course brought to this city as soloist recently May Peterson, soprano of the Metropolitan Opera. Miss Peterson's charming personality and fine quality of voice, impressed the large audience in a program comprising four groups, and including such numbers as Thrane's "Kom Kijra," Hageman's "At the Well," Debussy's "Nuit d'étoiles" and Lieurance's "Indian

Lullaby." She prefaced the foreign numbers with a short interpretation, and thus increased their interest. Miss Peterson was encored several times and after each group of songs was most generous with her responses. At the close she appeared three times, her final number being "The Last Rose of Summer."

MINNEAPOLIS HEARS SUPERB BEETHOVEN

Fine Performances Mark
Third Concert of Series—
Visitors in Concerts

By H. K. Zuppinger

MINNEAPOLIS, Dec. 1.—At the third concert in his Beethoven series, on Friday, Nov. 23, Henri Verbrugghen led the Minneapolis Symphony in a fine performance of the Fourth and Fifth Symphonies, the latter particularly receiving a noteworthy interpretation, considered by many regular concert-goers the finest ever heard in this city. The interest and beauty of the program were further enhanced by a superb performance of the G Major Concerto by Myra Hess, young English pianist, who thus made her third appearance in Minneapolis and again disclosed artistic and interpretative ability of the highest order.

Appearing as soloist at the Symphony's Sunday concert on Nov. 25, Florence Macbeth, soprano of the Chicago Civic Opera, who is a native of Minnesota, had a rousing welcome. The Auditorium was jammed to the doors and more than 600 would-be auditors were turned away for lack of room. In arias from "The Pearl of Brazil" and "Lakme," and an encore group she sang flawlessly and received a great ovation.

Mary Garden gave a song recital in the Auditorium on Monday evening, Nov. 19, under the local management of R. J. Horgan, and delighted a large audience with her singing of operatic arias and French songs. Because of the sickness of the cellist billed to appear with Miss Garden, Engelbert Roentgen, first cellist of the Minneapolis Symphony, came to her assistance at short notice and played two solo groups besides accompanying the singer in a fine performance of the Berceuse from "Jocelyn."

The Apollo Club gave its first concert of the season on Nov. 20. Under the leadership of its veteran conductor, H. S. Woodruff, this male chorus showed marked improvement and excelled its work of previous years. Marie Tiffany, soprano, of the Metropolitan Opera, was the soloist and by the beauty of her voice and charm of personality made a deep impression.

Mischa Levitzki, pianist, appeared at the University of Minnesota on Wednesday evening, Nov. 21, in the second concert of the University course under the management of Mrs. Carlyle Scott. The Armory at the University was crowded and the audience was most enthusiastic. The course had been opened on Nov. 9 with an organ recital by Marcel Dupré.

The third fortnightly recital of the Ladies' Thursday Musical was given in the State Theater on Nov. 9 by Mrs. Agnes Griswold Teasdale, soprano, and Mrs. Marion Baernstein Bearman, violinist, with Louise Jenkins and Eva Jackson as accompanists. This was Mrs. Teasdale's first appearance in concert for some time, and she showed a marked improvement in vocal and interpretative ability. Both artists were cordially received by an appreciative audience.

Under the auspices of the same organization, on Tuesday, Nov. 13, Mme. Louise Homer, contralto, in an interesting program of songs by Schubert, Brahms, Massé, Sidney Homer, and others, stirred to great enthusiasm one of the largest audiences that has assembled in the Auditorium this year.

On Monday, Nov. 12, Thurlow Lieurance, composer-pianist, and Edna Wooley-Lieurance, soprano, gave a beautiful recital at the Hennepin M. E. Church before a large and appreciative audience.

Vladimir de Pachmann has completed a tour in the West that took him as far as Winnipeg and is now playing in cities of New England. He will leave for the Pacific Coast after the holidays.

FEDERATION PLANS TO PRODUCE OPERA

Lyford's "Castle Agrazant"
Chosen as First Work
to Be Performed

The National Federation of Music Clubs, through its department of American music, proposes to take up the production of opera composed by Americans. Plans have so far proceeded that the first work has been chosen—Ralph Lyford's "Castle Agrazant"—but it has not yet been decided where the performances shall be given. Three cities are under consideration from which the final choice will be made.

The artists are to be American and will be supported by a local chorus and orchestra. Mrs. Edgar Stillman Kelley, in an announcement on the subject in the *Official Bulletin*, says that the object of the enterprise is to "foster and encourage native operatic production by giving special attention to the preparation and performance of such works under more favorable conditions than have hitherto obtained." The ultimate aim is the establishment of a home of American art, which will supply experienced people, from chorus members up to conductors. "Without this," she adds, "no scheme to propagate American opera will flourish."

All musicians are considered American who have become citizens of the United States, the Federation announces.

Bayreuth Festival to Begin in July

In the Wagner Festival to be resumed at Bayreuth in July next, "The Ring" will be performed from July 25 to 29, and from Aug. 13 to 17. The other works announced are "Meistersinger" on various dates from July 22 to 31, and on Aug. 5, 11 and 19, and "Parsifal" on July 23, Aug. 1, 4, 7, 8, 10 and 20.

E. Robert Schmitz, pianist, began his second tour of the West this season in Leavenworth, Kan., on Nov. 23. He will return East for his only New York recital on the evening of Jan. 16.

Rafaelo Diaz, tenor of the Metropolitan Opera, gave a program at the opening of the exhibit of paintings of Boris Grigoriev at the New Gallery Art Club on Nov. 18.



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With interpolated ballet by Mlle. Gambarelli
and Capitol Ballet Corps
Selections from "The Blue Paradise".....Romberg
With Capitol Singers, Dancers and Ensemble
Other Musical and Film Features
Presentation by Rothafel



MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

Even a cursory perusal of Walter Damrosch's exceedingly interesting work, "My Musical Life," cannot fail to give you an idea of what a large part the Damrosch family has played, not only in the musical life of New York but in the musical life of the country. By the bye, a Rimsky-Korsakoff biography has also been brought out with the same title.

I can go back and recall Walter's father, the late Dr. Leopold Damrosch. I always thought he had the most refined, poetic and noble Hebrew face I ever knew. Friederich Preller made a drawing of him in Weimar, which is published in the biography.

Going over the book, I was particularly impelled to take up Chapter XII, entitled "Romance," in which Walter promised to tell of his love affairs. "Think," says he, "of Beethoven and the Countess Guicciardi, of Berlioz and Miss Smithson, of Liszt and the Countess d'Agoult, of Wagner and Madame Wesendonck."

With this preliminary he promises to tell the truth, the whole truth and nothing but the truth from the time he was a little fellow seven years of age, when he fell in love with a girl with blue eyes and blonde curls living in Breslau. Later, when he was fifteen and in New York, there was a Frenchman who had two daughters, Louise and Jeanne. Louise particularly attracted him. When he was in his early twenties, like the rest of us, he fell deeply in love with Teresa Carreño, and it broke his heart to find that she was enamored and indeed afterward married the handsome Italian baritone, Tagliapietra.

With this auspicious beginning, you are keyed up to expect a great deal, but suddenly the confessions are arrested when Walter says he met—

Translate this reference to his wife, the daughter of the late James G. Blaine, who inherited her father's brilliant mentality and is known to be a lady of very decided character. No doubt Walter thought that discretion in the matter was the better part of valor and so abruptly ceased revelations that would have interested a great many.

It reminds me of what my Irish friend, "Pat," once said; namely, that no man should write his autobiography 'til he was dead.

Vladimir de Pachmann is by no means the only one whose custom it is to accompany his public performances with comments on his work. One of those who was addicted to this practice was the English poet, Alfred Tennyson, who was noted for his love of good port wine, which would break down his habitual reticence and dislike of strangers.

It is recorded that on one occasion when he was getting his fair share of the second bottle he started to read his poem, "Maud." As he read he would stop and say, "That is fine!" "That is very tender and beautiful!" "Certainly that is a beautiful touch!" All of which would appear very egotistical, but it was as natural to him to do that as it is for

our friend, de Pachmann, to laud himself as he goes along and plays as much for his own pleasure as for that of his audience.

They tell me that in some of his later concerts de Pachmann abandoned the habit, perhaps urged thereto by friends and his manager. In one instance, however, this resulted in trouble, for some of the people wanted their money back on the ground that they had been promised a holy show, which not being forthcoming, even with an exquisite rendition of Chopin, they thought they had been deprived of the principal part of the entertainment which they had paid for.

A mean person by the name of Ackerman has recently published a work in London in which he undertakes to destroy a number of our most cherished illusions.

He tells us that Nero did not fiddle while Rome burned for the reason that, at the time, he was at his villa at Actium, fifty miles away. Furthermore, that he could not possibly have fiddled because the violin only dates from the middle of the sixteenth century. That may be true of the violin as we know it, but the violin, in its primitive form, was known to the Chinese many centuries before that.

Ackerman tells us also that Blondell, the minstrel, did not discover the place of imprisonment in Austria of Richard I of England, though the story of his singing outside the castle to let his royal master know his proximity is one of the beautiful things that used to enthuse romantic young ladies. Ackerman also tells us that Edison did not invent the telephone, which was the discovery of Alexander Graham Bell, but the most heartrending revelation made by the gentleman is that the bagpipe did not originate in Scotland. It can be traced to ancient Persia and to the olden days in Egypt. What a pity it didn't stay there!

Possibly some youthful sage will arise and prove that there never was such a person as Jack the giant-killer.

A writer in the New York *Evening Post* takes up the question of the battle songs sung by Yale when Yale is victorious in the games, and incidentally alludes to one rally which is sung to the words, "More work for the undertaker, another little job for the casket-maker."

He defends the use of this doggerel on the ground that the song is an adaptation from a music-hall ditty sung some generations ago by an English comedian.

Most of the college songs of the day are conspicuous for their banal inanity. They are sung, however, to well-known airs. "Bright College Years" used to be sung to the air of "Die Wacht am Rhein." The war stopped that.

Writing of the college boys, reminds me that one of the Harvard lads, William Martin, is an outstanding success at the Opéra-Comique in Paris. I have referred to him once or twice before. He went over with the Harvard Glee Club and, under the auspices of Albert Wolff, the conductor, who seems to be particularly well disposed to talented young Americans, made a début under most extraordinary conditions, as is very cleverly told by F. R. Ybarra in a recent number of the New York *Times* magazine.

Ybarra tells us that while Martin had some preparation, he made his début in Massenet's "Werther" without any rehearsal whatever and without any training in acting. Nevertheless, he made a sensational success. Since that time he has sung in other cities in Europe and has any number of offers to appear in leading opera houses.

Another college boy, Ralph Errolle, who used to be a "super" when "Aida" was given by the Chicago Opera Company, has just been selected to sing opposite to Galli-Curci when she appears in "Lakmé." He will replace Tito Schipa, who is on the Pacific Coast and ill.

Then the American Negro, Roland W. Hayes, fresh from his triumphs in Europe, has just scored a notable success with the Boston Symphony.

I told you he would.

Think of it!

From an obscure singer of Negro spirituals to an honored artist with the Boston Symphony.

Quite a jump, isn't it?

To add to the list, an extraordinary success by a young American has been made by Kathryn Meisle in her début

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Manuel Berenguer, Flautist, Who Is Well Known Throughout the United States as a Loyal Aid to Amelita Galli-Curci in Her Programs, Counts Among His Favorite Pastimes That of Practising Roulades on His Instrument in the Open Air. When He Visited the Diva and Her Pianist-Husband, Homer Samuels, at Their Home in the Adirondacks Last Summer, He Was to Be Found Outdoors, Even on the Rainiest Day, with His Music Propped Against a Rock. Viafora Has Sketched the Artist While at Work, Sheltered by His Umbrella.

with the Chicago Opera Company. Her success is all the more conspicuous because her entire musical education has been made in this country by American teachers. She studied first with several teachers in Philadelphia, but during the past five years she has been a pupil of the noted teacher, William S. Brady. She scored a hit as *Erda*. According to the leading Chicago critics, she did so well that she reminded them all of Schumann Heink. Her contralto is described as very rich, smooth and sympathetic, and particularly notable because of its warmth and vitality. So all the time you see we are showing the world that we do have talent of an unusual character, which gets recognition as soon as it has a chance to be heard.

Did you read how Alice Gentle, another American girl, showed indomitable pluck when, in Boston the other night at the opera house, while singing in "Carmen," the bridge broke down and collapsed under her. In spite of the fact that she fell six feet and severely bruised her hip, she was ready to resume her rôle after a few moments in spite of the protests of the doctor and the management!

The use of the *parlando* by Chaliapin, the distinguished Russian bass, in his performance of Boito's "Mephistofele," has caused considerable discussion. This great artist every now and then, instead of singing the words, speaks them where he thinks the dramatic effect can be intensified thereby.

Chaliapin is by no means the first artist of distinction to use this method. The great Italian baritone, Battistini, uses it at times and particularly in the Prologue to "Pagliacci," whereby he secures effects that are startling. Whether the custom will become general in certain dramatic situations in opera is doubtful. Such liberties are naturally more acceptable when they are taken by artists of great distinction who are almost beyond criticism in their rôles.

From Chicago come reports that Moriz Rosenthal, the Austrian pianist, who was with us seventeen years ago, has made his entry with the Chicago Symphony amidst enthusiastic applause. In spite of the no encore rule, the audience refused to move until he had given two extra numbers, and the lights were put out. This will be good news to Rosenthal's many admirers who remember

him when he was here, though at that time he made an artistic though not financial success.

Rosenthal is a man of fine culture and charming personality, though some of the critics have not always reviewed his work with approval. On one occasion I remember a prominent critic who said that Rosenthal's playing reminded him of a beautiful vestibule train all ready to start. There was the smoking car, the diner, the fine drawing-room cars, the lights up, all the waiters and porters ready at their stations, everything of the highest efficiency but—no passengers.

The French violinist, Renée Chemet, continues her successes. She reminds many of the critics of the late Maud Powell. Some rank her as being second only to Fritz Kreisler. It is interesting to note that she uses the famous Guadagnini violin which that great artist, the late Maud Powell, used. Mme. Chemet has not only temperament, but great personal charm and that magnetism which is particularly grateful to an audience, for when it is lacking an audience is left cold.

Writing of Maud Powell, reminds me that the last time I saw her before her death was in Emporia, Kan., on one of those wonderful tours of hers, on which she would carry beautiful music into the most out-of-the-way places, for she was a veritable missionary of the best music. On this occasion there was a little party which included the redoubtable editor of the *Emporia Gazette*, Mr. William Allen White, and his charming and intellectual wife. Dear Maud was the life of the party and told some of the interesting experiences she had met on her travels. One of them related to her being in a little town in one of the Southern States where an old mountaineer was so delighted with her playing that he came to her hotel with his fiddle, which he told her he had made himself. He played for her some of the old country dances. As he told her at the time, he didn't do that for everybody.

Apropos of violinists, reminds me that, like other musicians, the young men have mothers. Now to all those newspapermen, managers and others who are concerned with our musical life, there is no greater horror than the musician's mother, or, particularly, the musician's wife, who comes to argue about an en-

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

gagement, or an article, or an advance notice, and generally makes you feel that, unless you accede at once to her importunities, you are destined for a speedy end to your career on this earth.

There is, however, one mother who makes hosts of friends for her son. Her name is Mrs. Seidel, the mother of Toscha. She is such a lovable lady that while she looks after her boy's interests with exceeding care and keeps admiring ladies with matrimonial designs away from him, she manages to do so in so amiable a manner as to avoid offense.

But if the mammas and wives of some of the artists are horrors, they are after all as nothing compared to the husbands and fathers of some of them. I can remember the father of that lovely woman and singer, Emma Juch, beloved of us all a generation ago. Papa Juch used to make it his particular business to fill up. When he was full to the brim, his one particular stunt was to throw his arms around a critic and beg him with tears to devote the rest of his life to singing the praises of his dear, his sweet, his incomparable Emma.

As I was one of the very first to call attention to Rosa Raisa, the leading prima donna of the Chicago Opera Company, it gives me particular pleasure to notice that her increasing popularity and success testify to the wisdom of my original opinion. She exemplifies in herself that extraordinary combination of beautiful woman, fine musical voice and innate dramatic ability which seem to be the particular gift of some of those who have come out of the horrors of the persecution to which the Jews in Russia were subjected and which have given us many great talents which we know today as violinists, pianists, composers, singers, painters.

Hugh Arthur Scott, writing in *John o'London's Weekly*, a clever English magazine, discourses interestingly on various leading conductors. He refers to Nikisch as saying that the Ninth Symphony would be intolerable if it were played in precise accordance with Beethoven's directions, and adding that the conductor must probe deeply into the spirit of the work and recreate it, as it were, anew.

In this connection Nikisch recalled how on one occasion in Leipzig, when he was conducting one of Brahms' symphonies, the latter was staggered and horrified at first by the modifications which he introduced, but, in the end, agreed that he was perfectly right and congratulated him warmly on his performance.

A well-known story, you know, is told of Schumann listening to Liszt playing one of his piano works and saying at the end: "It was not my own conception at all, but none the less delightful."

Weingartner, on the other hand, one of the greatest of Beethoven interpreters, is famous for the fidelity with which he sticks to the actual score. He gets the most superb performances without even finding it necessary to take any undue liberties—gaining his ends simply by his masterly handling of the music on absolutely straightforward lines.

It was said of Mahler that he would walk over the dead bodies of his instrumentalists to achieve his purpose.

Among the contemporary conductors, Koussevitzky is another who adopts the same amiable policy, though his methods otherwise are totally different, for, when he is actually conducting, his movements are as violent as those of Nikisch are restrained. One of the quietest and most self-contained of men in private intercourse, he reveals an intensity which is almost demoniacal when he takes the bâton in hand.

Mengelberg, the famous Dutch conductor who is especially renowned for his interpretations of Strauss and Mahler, Scott describes as volcanic in his energy and intensity—the embodiment of flaming vitality and consuming fire.

At the Metropolitan—Boito, "Mefistofele," Chaliapin. The dark side of human nature with the spirit of evil challenging and defying the law and the light. Horrible creatures, suggestive of the slime out of which primeval forces emerged, crawl, squirm and dance!

At Aeolian Hall—Harriet Ware, poetess and composer, in a clinging green Grecian costume, with lovely Lucy Gates

and Maurice Tyler to give expression to her work to an audience that has come together for the benefit of the Mary Fisher Home for Writers and Musicians.

An afternoon with musicians and a poetess who tell you of joy in the morning, of lilacs, red roses, of fountains, of white birch trees and cathedral pines, of the stars, of the songs of childhood and of the Orient. And in it all they give expression to the joy of living and suggest light and love and the refined and beautiful rising out of that primeval slime.

There is a spirituality to the compositions of Harriet Ware which is all the more impressive because of their absolute simplicity. In their singing, Lucy Gates seemed inspired; never was she heard to better advantage.

That Miss Ware has dramatic power was shown by her setting of Joyce Kilmer's "Stars," also exquisitely sung by Miss Gates.

Some of the songs Miss Ware introduced with a few appropriate words and so added to the pleasure of the recital.

The whole performance, in its charm, its sweet, gentle appeal to the finer, higher nature was something rare even in New York, overcrowded with musical entertainment of all kinds.

Its effect lingered with me as I came out from the auditorium and was lost in the hurrying crowds on Fifth Avenue as the dusk, lit up with a thousand glaring lights, turned into night.

There remained for a long time in my vision that sweet, gentle lady in her esthetic dress, as at the piano she accompanied her songs with fine musicianship. I can still see Lucy Gates at the piano, banked up with flowers, as she sang with rare charm and compelling beauty of voice and clear diction.

Tyler, who had graciously undertaken to replace at short notice John Barnes Wells, seemed to feel the power of the poetry and the harmony which had been given him to express.

In all the leading papers of the country extended space is being given to the story that the Wesleyan Memorial Methodist Church in Atlanta, Ga., had barred Geraldine Farrar from using it for her concert. Since then the Baptist Church there has also barred the lady.

The reasons given are that when she sang the title rôle in "Zaza" with the Metropolitan Opera Company three years ago she, as a report in the *World* says, "enlivened the dressing-room scene by dexterous though unconventional manipulation of a perfume atomizer."

At the time this caused a deal of comment as well as adverse criticism. Many ladies said that she could never sing in Atlanta again. However, over \$3,000 worth of tickets had been sold for the concert.

Inasmuch as a totally false impression might be created with regard to this matter through the publicity given, it may be well for me to state a few facts that are to my personal knowledge.

When Mme. Farrar created the rôle of Zaza for its first performance at the Metropolitan, she introduced in the dressing-room scene a good deal of realistic "business," as it is called. This was appropriate to the character, which was that of a handsome though vulgar, uneducated vaudeville singer in a small French town.

When Mme. Farrar was to appear in that rôle in Atlanta, desiring to be fair in the matter, she appealed to Colonel Pell, who is the head of the operatic organization which brings the Metropolitan to Atlanta. Colonel Pell is a leading banker and a fine specimen of your genial, public-spirited Southern gentleman.

Mme. Farrar explained to him the manner in which she had presented the rôle in New York, and asked his judgment, whether she should tone it all down to meet the susceptibilities of some of the Atlanta people or whether she should play it exactly as she had played it at the Metropolitan. The colonel, I am informed, told her to go the limit of the performance, just as she had given it in New York. It is possible, of course, that she did not illustrate all of the action before the colonel. The result, however, was that when Mme. Farrar gave the dressing-room scene there was a horrified outcry from some among the ladies who witnessed it.

Those who go to the theater or opera expecting the realism which accompanies a performance would naturally regard Mme. Farrar's action and "business" as

part and parcel of a legitimate performance, wholly in keeping with the character presented. On the other hand, it is evident that refined people who consider that there should be certain restraints in any public performance would be grievously offended at what they would naturally consider an uncalled for offense against good taste and womanhood.

At the time I write this I cannot say what is going to happen, for "Gerry," as she is familiarly called by her friends, has already announced that she is going to sing in Atlanta even if she has to sing at the "Five Points" in the open.

Latest reports say she did sing at the Auditorium, but, as the *New York Sun* says, to a somewhat small audience.

It may seem astonishing to some who are not aware of the situation that Mme. Farrar was scheduled to sing in a church, and failing to hold her engagement with that particular church, when she tried to get another auditorium, found that the only available one was another church, which also turned her down.

This situation brings to the forefront the fact that a large number of our cities, even a city as prominent, wealthy and cultured as Atlanta, are absolutely without any auditorium suitable for concerts and recitals, and that therefore artists have to sing or play in a church.

If Atlanta had, as it certainly should have, an auditorium where artists could appear without reference to anything but their art, all this trouble never would have occurred. When an artist is forced by lack of an auditorium to appear in a church, it is but natural that the authorities who govern the affairs of the church would be compelled, especially when pressure is brought upon them, to exercise a censorship which would not be tolerated for a minute in a public auditorium.

Among the great needs in this country today are proper auditoriums for musical and other performances, especially since so many of the theaters, even the larger ones, have gone into the movies.

If the Farrar scandal should result in arousing those who are interested in music and art all over the country to start a movement for an independent auditorium in every city it will have produced some good anyhow.

William J. Henderson, veteran musical critic of the *New York Herald*, who is generally considered expert authority on musical matters, recently published an interesting essay on Mme. Tetrazzini's book, "How to Sing." One of the subjects discussed is as to whether singing can be taught by books, or, only as the old Italian masters taught it, *viva voce*.

In his essay Mr. Henderson made a pretty drastic statement to the effect that there are almost no thoroughly trained singers today, that this condition is not only local but world-wide.

According to the old artists, the reason for this is that the young people will not study long enough to learn their art, because they are in a hurry to appear on the stage and earn money.

Lilli Lehmann tells us that a pupil should study from six to eight years before attempting to conquer the public. Henderson does not think that this is necessary, because, according to him, it is not necessary to study at all, for the reason that the opera houses and concert halls are crowded with singers who do not sing, who shriek and bark and make all sorts of discordant brays like bad trumpets, and some of them are idols of the public.

There is one angle to this question which so distinguished an authority as Mr. Henderson might take up with advantage; namely, that one of the reasons why we do not hear as good singing as our forefathers did is the fact that you cannot go on increasing the size and beauty of the human voice as you can go on increasing the size and beauty of the orchestra. And what applies to the orchestra, in a sense, applies to the concert grand piano of our best makers, which have reached such a point of sonority and excellence that, when they are used to accompany a singer, unless the accompanist is possessed of more discretion than many of them display, it is very easy to drown out the singer or force the singer to emit sounds that friend Henderson thinks suggest "shrieks, barks and brays."

Incidentally, in his article, Henderson pays a great compliment to Beniamino Gigli because he considers that Gigli knows how to make his beautiful voice disclose the whole of its beauty and so

makes lovely music. Mme. Easton, too, gives Henderson joy, though he considers her somewhat ultra-refined. He refers to the late Pol Plançon, who had supreme technic, and every tone Plançon delivered was beautiful, but he never moved the hearer. Plançon was a delight when he sang, but he did not have the temperament to make his singing appeal as it should have done.

The ideal singer Henderson defines as one who conveys the temperamental impression through the medium of purely musical singing, and musical singing is impossible without beautiful tone.

Personally I am not as pessimistic as Henderson. We have many beautiful voices and many fine singers, Americans as well as Italians. But what with our increased orchestras, our wonderful pianos, our enlarged auditoriums, we are getting away from the possibilities and particularly from the limitations of the human voice.

Let that not be forgotten.

To cough or not to cough during a concert. That is the question!

Isabel C. Mackie writes indignantly to the *New York Herald*. She is distressed. She considers coughing during a concert evidence of a lack of good manners. If a person has such a cold that he can't control it, he should stay at home.

The issue has just raised a terrible row in Cleveland, when the local orchestra appeared before a delighted audience of 1400 people under the conductorship of Nikolai Sokoloff, the talented and popular leader.

An incident happened which was taken up in the local press. When the orchestra was in the midst of an inspiring number and was paying rapturous attention to the music somebody coughed. Sokoloff stopped the music. He turned sharply and upbraided the victim of the cough. He roared: "If you have a cold, go outside and stay out until your cold is cured and then come back!"

Unfortunately, people who have a bad cold couldn't get cured so quickly. The matter cannot be easily settled, for the simple reason that if during a time when colds and the influenza are epidemic you excluded everybody who sneezed or coughed you would lose a good part of the audience. On the other hand, that it is a serious embarrassment to conductors and also to soloists to have people in the audience coughing goes without saying.

It might be well to have attendants with cough mixtures and other means of ready relief prepared to thrust them, willy-nilly, down the throat of anybody caught coughing or sneezing, or if that fails, let the cougher or sneezer be taken by the ear and ejected!

It is a serious responsibility to be a popular baritone, as no doubt Reinald Werrenrath found out when he accepted an engagement to sing at the great affair at Madison Square Garden, where, under the auspices of a beauty cream manufacturer, a male film star "who wears no suspenders" and one hundred judges, an effort was made to pick out the most beautiful girl of all those who had been sent by the various States to compete. Curiously enough, a girl who doesn't use cosmetics, who doesn't even use a powder-puff, and has also banished the lip-stick, won the prize, when the film star, "who wears no suspenders," turned the final judgment over to the committee of one hundred. There was such a racket that the police were called in to protect the judges. Amid the racket, Werrenrath escaped!

There were some who were so enamored of Reinald's song that they said he ought to have had the beauty prize, though there were others who insisted that if he got it, they would file a protest on the ground that he was not innocent of cosmetics. However, Reinald got a big advertisement, an uproarious welcome, so he can be happy even if the contesting beauties were disgusted, says your

Mephisto

The Flonzaley Quartet, now playing in the Middle West, will return to New York for a concert of the Beethoven Association in Aeolian Hall on Dec. 18. In the first sixteen days in December the Quartet will give thirteen concerts, among the cities visited being Minneapolis, Milwaukee, Indianapolis, St. Louis and Chicago.

BALTIMORE CHARMED BY ART OF CHEMET

Ukrainian Chorus Heard in
Spirituals—Free Organ
Series Opened

By Franz C. Bornschein

BALTIMORE, Dec. 1.—Renée Chemet, French violinist, gave a program of attractive compositions in her afternoon recital in the series given at Peabody Conservatory on Nov. 30. The audience responded enthusiastically to the charm of the artist's work in a vivid interpretation of the Handel Sonata in A. The Lalo Concerto in F Minor was given a reading of contrasted fire and tenderness, and Saint-Saëns' "Havanaise" was played in spirited manner. The delightful performance of a closing group of familiar numbers earned much applause. Samuel Chotzinoff was an able accompanist.

The Ukrainian National Chorus sang before a capacity audience at the Lyric on Nov. 8, under the leadership of Alexander Koshetz. The first part of the program included some arrangements by Mr. Koshetz, which proved effective. In the amazing skill of the singers, the colorful abandon of style, rhythmic verve and delicate nuance, and the very pronounced precision, the audience found much to applaud. A new departure for this organization was the group of American, Creole and Mexican folk-songs, including Nathaniel Dett's "Listen to the Lambs," a transcription of Foster's "Old Folks at Home," and the same composer's "O Susanna." Ewsei Beloussoff, 'cellist, played the Tchaikovsky Variations on a Rococo Theme with considerable technical ease, and a group of Scriabin, Rachmaninoff and Glazounoff pieces. Nicholas Stember was the accompanist for the soloist. The concert was given under the local management of the W. A. Albaugh Concert Bureau.

The Baltimore Chapter of the American Guild of Organists began a series of free organ recitals at the Peabody Conservatory on Nov. 25. Della Viola Weber, organist of the Madison Avenue M. E. Church, was heard in a program including the Bach Toccata, Adagio and Fugue in C Major, Allegretto from the Fifth Symphony of Charles Widor, two pieces by B. Johnson, an Andante and Scherzo of Lemare. The quartet of the Madison Avenue M. E. Church, made up of Margaret Benson, Clara Louise Jones, G. Albert Almone and Thomas Mengert, gave "O Come, Every One That Thirsteth" from "Elijah" and "I Have Longed for My Salvation" from Rossini's "Stabat Mater." This was the first of six free Sunday organ recitals, and was heard by a very large audience.

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GABRILOWITSCH IN BUFFALO

Acclaimed as Soloist with His Own Orchestra—Pavlowa and Denishawns Appear

BUFFALO, Dec. 1.—Ossip Gabrilowitsch, appearing as soloist in a fine performance of Beethoven's E Flat Piano Concerto, as well as conductor of the Detroit Symphony, was acclaimed anew by a large audience of his Buffalo admirers in Elmwood Music Hall on Nov. 22 at the second of the five local concerts by his orchestra. The program included Schumann's D Minor Symphony and familiar works by Bach, Mendelssohn and Wagner. Isa Kremer, international balladist, was presented in Elmwood Music Hall on Wednesday, Nov. 21, as the second number of the Musical Arts Course, Bessie Bellanca, manager.

Pavlowa and her company gave four performances at the Shubert-Teck, Nov. 15 to 17, before very large and greatly delighted audiences. At the same theater the Denishawn Dancers entertained a large and appreciative audience on Thursday afternoon, Nov. 22.

FRANK W. BALCH.

Spartanburg Applauds Levitzki

SPARTANBURG, S. C., Dec. 1.—Mischa Levitzki, pianist, in the opening concert of the series arranged by Converse College and the Women's Music Club recently, played to the largest audience that has ever attended such an event locally. His playing of several works by Chopin was especially fine, but it was in one of his own compositions, given as an encore at the close of the evening, that the audience liked him best. He was given a great demonstration. D. G. SPENCER.

Borovsky to Play in European Centers

Alexander Borovsky, pianist, who sailed for France on the Berengaria last week, will fulfill many engagements in Paris, London and other European centers. His first engagement will be with the Lamoureux Orchestra under the baton of Gabriel Pierné. During his short visit to America, Mr. Borovsky established himself in the front rank of pianists heard this season, and will return to the United States next November for a coast to coast tour under the direction of the International Art Concert Management.

NASHVILLE SYMPHONY GIVES FOERSTER'S "AMERICAN ODE"

Orchestra Begins Its Fourth Season—
Martinelli in Recital Heard by
Large Audience

NASHVILLE, TENN., Nov. 17.—The Nashville Symphony began its fourth season with a concert in the Ryman Auditorium on Sunday afternoon, Oct. 28, before a large audience. F. Arthur Henkel, the conductor, presented a tuneful and well-balanced program, in which one of the most interesting features was Adolph M. Foerster's recently completed "American Ode." Mrs. Thomas H. Malone, Jr., soprano, was the soloist. Her singing of an aria from Bizet's "Pearl Fishers" and a group of songs aroused great enthusiasm.

Under the auspices of the women of the Davidson County War History

ROCHESTER HEARS VISITORS

New York Symphony Plays Novelties—
London Quartet Gives Fine
Program

ROCHESTER, N. Y., Dec. 1.—The New York Symphony, Walter Damrosch, conductor, gave an enjoyable concert in the Eastman Theater on the evening of Nov. 28. The program included Beethoven's Second Symphony and several pieces that were new to Rochester—two short bits from Ravel's "Mother Goose" Suite, Gabriel Pierné's Ballet Suite, "Cydalise," and a delightful "Lied" for viola and orchestra by Pierre Bretagne, dedicated to and played by René Pollain, the soloist of the evening.

The London String Quartet was heard at Kilbourn Hall on Tuesday evening, Nov. 27, delighting a large audience by the marvelous beauty of its playing. Mozart's D Minor Quartet, Frank Bridge's "Londonderry Air," Mendelssohn's "Canzonetta" and Debussy's Quartet in G Minor made up the program, to which two extra numbers had to be added at the end. M. E. WILL.

Gallo Forces Engaged for Mobile Music Festival Next February

MOBILE, ALA., Dec. 1.—Louis Seidman, concert manager and director of the music festival which will be held next February, has signed contracts with Fortune Gallo for the appearance of the San Carlo Opera Company in two performances during the festival. There will also be a dance program by the Pavley-Oukrainsky Ballet. One of the operas decided upon is "Carmen," with Alice Gentle in the title rôle. Others who will appear during music week are Albert Spalding, violinist; Lambert Murphy, tenor, and Olga Samaroff, pianist.

Dame Clara Butt to Sing in New York

Dame Clara Butt, famous English contralto, who has been singing in Canada since September, will give a New York recital in Carnegie Hall on the afternoon of Dec. 13. She will be assisted by W. H. Squire, 'cellist and composer, and Ivor Newton, pianist. In the course of her short stay in New York she will be heard in one of the Bagby concerts at the Waldorf-Astoria.

Board, Giovanni Martinelli made his second appearance in this city on Monday evening, Oct. 29, in a recital at Ryman Auditorium, when his singing electrified an exceedingly large and enthusiastic audience. Flora Greenfield, soprano, was the assisting artist and Salvatore Fucito was a skillful and sympathetic accompanist.

F. Arthur Henkel, organist, gave the first of a series of Sunday evening concerts at Christ Church on Nov. 4, at which the choir of the church, twenty-eight voices, sang the cantata, "The Woman of Sychar," the solo parts being admirably taken by Aleda Waggoner, soprano; Mrs. Grady Pentress, contralto; George Nevins, tenor, and Douglas Wright, baritone. Two violin solos were given by J. Browne Martin.

Preparatory to the coming of William Wade Hinshaw's company in Mozart's "Cosi Fan Tutte," Mrs. Robert Lusk, chairman of the music department of the Centennial Club, presented a delightful program before a large audience in the Club's auditorium on Wednesday afternoon, Nov. 7. Mrs. Benton McMillin told the story of the opera, which was illustrated by Margaret Vance at the piano. Others who took part were Mrs. E. E. Taliaferro and Mrs. Ernest Schumacher, singers, and Kenneth Rose, violinist.

Mrs. A. B. Anderson, president of the Woman's Musicale, presented F. Arthur Henkel and J. Browne Martin in a lecture-recital on "Music of the Ultramoderns" on Wednesday evening, Nov. 7.

MRS. J. A. WANDS.

LOS ANGELES HEARS CHAMBER NOVELTIES

Trio Classique Makes Its Bow
and Los Angeles Trio Plays
Unfamiliar Work

By Bruno David Ussher

LOS ANGELES, Dec. 1.—First appearance of the Trio Classique, Blanche Rogers Lott, piano; Henry Svedrofsky, violin; Fritz Gaillard, 'cello, added interest to the third concert of the Los Angeles Chamber Music Society on Nov. 23. The new ensemble consists of well known chamber music players, whose new grouping was effective and warmly acclaimed in a program containing Schumann's Trio, Op. 63, and Wolf-Ferrari's Trio, Op. 5, the latter being new here. Clifford Lott, baritone, sang with much artistry three old British folk-songs with Beethoven's trio accompaniments.

Gabriel Pierné's Trio, Op. 45, had its first local performance by the Los Angeles Trio, May Macdonald Hope, piano; Calmon Luboviski, violin; Ilya Bronson, 'cello, at the second concert of the eighth season on Nov. 22. The work was enthusiastically received. Ilya Bronson and May Macdonald Hope gave a charming reading of Richard Strauss' Sonata for 'cello and piano, which was followed by a magnificent performance of Brahms' G Minor Quartet, Op. 25, in which Herman Kolodkin, former solo viola player of the Detroit Symphony, joined the excellent ensemble.

Ettore Campana, baritone, was a much applauded soloist at the third popular Sunday afternoon concert of the Philharmonic Orchestra on Nov. 25. Arias from "Don Giovanni" and "Otello" showed him a vocalist of decided dramatic qualities. Mr. Rothwell introduced Sinigaglia's "Danze Piemontese," No. 2, and a suite of "Four Old Flemish Folk-Songs" by De Greef.

Tito Schipa, tenor, was again acclaimed, in a return recital by request under the Behymer management, on Nov. 24. The large audience begged encore after encore from the singer. Frederick Longas, his accompanist, also won great applause with piano solos.

Ashley Pettis, appearing under the auspices of the extension division of the University of California, gave an interesting program of piano music by American composers, in which his playing profoundly impressed a small but enthusiastic audience.

ST. PAUL GREET'S ARTISTS

Minneapolis Forces and Mary Garden
Head Week's Calendar

ST. PAUL, MINN., Dec. 1.—The Minneapolis Symphony was acclaimed in a Beethoven program on Nov. 15, when Henri Verbrugghen appeared as soloist in the Violin Concerto while Engelbert Roentgen led the orchestra. The "Eroica" Symphony and the "Egmont" Overture were also played.

Mary Garden sang at the Auditorium on Nov. 14 and was heartily applauded in "Depuis le jour," from "Louise"; Massenet's "Ouvre tes yeux bleus" and other numbers. The assisting artists were Georges Lauweryns, pianist, and Bogumil Sykora, 'cellist, the latter appearing in place of Gutia Casini, who was indisposed.

Esther Cutchin Moss, pianist, was warmly greeted in a recital at Plymouth Church on Nov. 12. She was assisted by Wilnot Goodwin, baritone, for whom Thomas Moss was accompanist.

FLORENCE L. C. BRIGGS.



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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

"Haruspex" Replies

To the Editor of MUSICAL AMERICA:

Here are more Richmonds in the field! And with what unequalled grace they comport themselves! It was entirely unnecessary for "A Well-Known Pianist" and Jerome Hart, your latest correspondents on the subject of the harp, to give themselves, through your columns, a certificate for their intelligence and wit, and the profundity of their knowledge. These qualities are so manifest in what they have written.

"A Well-Known Pianist" has undertaken to give me a lesson in good breeding, and Mr. Hart has lectured me for my stupidity. But how can I, an average mortal, hope, after the evidence of their letters, to attain to their dizzy eminence in Chesterfieldian courtesy and mental vigor? Mr. Hart implies that he is a "trained and serious musician." Therefore he has, I presume, devoted many years of his life to a close and intimate study of the harp. He might have discussed that instrument in his letter, instead of occupying the greater part of his space in abusing me because I am mentally so much inferior to himself. How tyrannical these intellectual giants are!

One would not bother about this abuse if the writers told us something of interest. The only point your latest correspondents have made, in the midst of a welter of words, is that music by Debussy, Ravel and other composers has been played by harpists. Does that carry the case any further? Debussy and Ravel manifestly recognized the limitations of the harp, since they chose the piano and the orchestra as their main vehicles of expression.

Now let me quote something:
"Harpists in general have a pretty bad reputation. They are credited with deplorable lack of musicianship and no artistic consciousness. There is no use denying the criticism. We acknowledge it as a condition which the National Association of Harpists has set out to change. The ordinary harpist is igno-

rant of the world of art in particular. He has no conception of his duty to music. His attitude is that music should serve him."

You will probably jump to the conclusion that this passage was written by "Haruspex." But it wasn't. It is an extract from an informative article by Carlos Salzedo, and is published on page 5 of the *Eolian Review* for November. I have never dreamed of saying anything half so severe as this about the harpists. If the National Association, as the article goes on to indicate, is setting out to change this sad condition of things, this is a laudable task in which it might well enlist the superabundant energies of correspondents like "A Well-Known Pianist" and Mr. Hart.

I think I will read more of the *Eolian Review*.

HARUSPEX.

New York, Nov. 26, 1923.

Another Attack on "Haruspex"

To the Editor of MUSICAL AMERICA:

My, what a disturbance these letter-writers are creating in your Open Forum—and all on account of the harp! Without taking sides in any way, may I point out that "Haruspex" has adopted an intolerable attitude in thus condemning the harp as a solo instrument. While I cannot personally bear the harp even in the hands of a virtuoso, yet I would not deny this privilege to others. Haruspex, I verily believe, Mr. Editor, is a pianist who began his career as a harpist and abandoned it because of the vast intricacies of that instrument. I am told that few persons survive the student stage in taking up the harp; although I confess that my little girl has mastered the instrument to a remarkable degree and is able, possibly, to give as interesting a program as any professional in the country—and after only six months' instruction!

Fair play, gentlemen, fair play!

LOVER OF JUSTICE.

Cincinnati, Dec. 2, 1923.

[Editor's Note: The exchange of opinions in the harpists' discussion, which has been agitating the Open Forum for a number of weeks, has reached such a stage that MUSICAL AMERICA deems it wise to limit further expressions. After one more letter from each of the chief belligerents it will be necessary to remove the discussion from these columns.]

Where Are the American Compositions Selected by Referendum?

To the Editor of MUSICAL AMERICA:

By now, American composers are inured to hardship. In fact, one of the requisites for a youth who ventures into the fold of serious composition is a hide of durable toughness. Some consideration for our composers, however, might have been expected from the Franco-American Society which, if the name is to be taken at its face value, is organized to promote artistic amity between France and America.

Scanning the introductory "referendum program," which it is announced was "suggested by the International Advisory Board," we find that the compositions of two French composers, two Italians, two Russians, one Hungarian and one Spaniard will be presented.

This fact in itself would not be noteworthy, for we are accustomed to neglect, but the fact that the works were selected by an "International Committee" makes us curious.

If an "International Committee," operating on American soil, overlooks American composers, what may we expect of narrow and nationalistic juries which function in foreign lands?

BONA FIDE INTERNATIONALIST.

New York, Nov. 28, 1923.

GODFREY, ILL.—The opening concert of the winter series of Monticello Seminary here brought Percy Grainger in a piano recital in Reid Memorial Chapel on the evening of Nov. 9. The entire program was thoroughly enjoyed by an audience which filled the hall. Besides several classic pieces, Mr. Grainger played a group of his own compositions, which received an ovation.

The Fall Issue

To the Editor of MUSICAL AMERICA:

I am in receipt of your Fall Issue and want to tell you that I think that from an actual news point and artistic make-up, it is the very best thing that you have done. I notice great improvement in the compilation of facts, and the whole shows that much care and thought have been given to the issue. I want to congratulate you upon it and especially the cover, which is in itself a thing of beauty.

ANNA MARIE TENNANT,

Music Editor,

Springfield Daily News.

Springfield, Ohio, Nov. 26, 1923.

To the Editor of MUSICAL AMERICA:

I inclose a subscription for a friend of mine. It was the great benefit I received from MUSICAL AMERICA, especially the Fall Issue that won this subscription. The good Mr. Freund is doing the country can never be estimated. May he receive a generous reward.

(Mrs.) ELLA LORD GILBERT.

Derry, N. H., Nov. 30, 1923.

To the Editor of MUSICAL AMERICA:

Let me congratulate Mr. Freund again this time upon his wonderful Fall Issue of MUSICAL AMERICA. You are always doing wonderful things, so why specify?

Your friend,

CLARENCE EDDY.

Chicago, Ill., Nov. 30, 1923.

Societies Press House

Into Service for Series of Christmas Concerts



Photo by Apeda

Judson House, Tenor

Judson House, tenor, who is now in his second season as a member of William Wade Hinshaw's "Cosi Fan Tutte" Company, has found that continuous touring in the same production has added to his popularity as a concert artist. Although he had hoped to enjoy a brief respite during the Christmas holidays, he has yielded to the requests of several prominent choral organizations for appearances. He will sing with the Choral Society in Caldwell on Dec. 18; in Brooklyn on Dec. 23, and in a performance of "The Messiah" in Worcester, Mass., under the baton of Vernon Butler on Dec. 27. At the close of his season in the Mozart production, Mr. House will be heard in concert in many parts of the country where he has been hailed in opera. Among his engagement will be appearances at the festival in Evansville, Ind., and at Spartanburg, S. C.

Elsenheimer Students Give Recital

Charlotte Rado and Kenneth MacIntyre, piano students of Dr. N. J. Elsenheimer of the Granberry Piano School, gave a joint program in Carnegie Chamber Music Hall on Nov. 23. Miss Rado displayed facile technique and warm tone in two Chopin numbers and Beethoven's "Country Dances" arranged by Seiss, and played a Bach Prelude and Fugue crisply and clearly. Mr. MacIntyre gave proof of his musicianship in a performance of the Brahms G Minor Rhapsodie, and the Chopin Polonaise in A Flat. The two pianists played together an Arensky Valse and Saint-Saëns' Variations on a Theme by Beethoven.

LOUISE STALLINGS

MEZZO-SOPRANO
IN NEW YORK RECITAL,
Aeolian Hall, Nov. 25th

NEW YORK AMERICAN—Nov. 26, 1923

LOUISE STALLINGS is a singer of charm and a programme maker of originality. A mezzo-soprano who possesses intelligence, style and the gift of conveying the meaning of every word to her audience, she devoted these qualities to a programme far removed from the beaten path.

Before singing her foreign songs she tersely explained them in English and then interpreted them with pleasing quality and dramatic import. The new "Serafina,"

by Sgambati; the tender lullaby, "Caro el mio Bambin," by Guarnieri; the emotional "Non Piu," by Cimara, for the first time here, and novelties by Howard, Bliss and Grunn, set to words by famous poets, were among the outstanding numbers on her attractive list.

NEW YORK TIMES—Nov. 26, 1923

Louise Stallings, a soprano first heard here two years ago, gave a recital at Aeolian Hall last evening of songs, which included many marked as given "for the first time." There was great variety in the program, which included numbers in five languages, and the singer added interest to her interpretations by supplanting a word book with spoken translations of the texts. She sang Sgambati's "Serafina" with fine feeling for contrast, flexibility of voice and a broad richness of tone.

THE EVENING WORLD—Nov. 26, 1923

Her diction is good and her grasp of the song's meaning sure.

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NEW YORK TRIBUNE—Nov. 26, 1923

Miss Stallings sang with a voice of agreeable clarity and smoothness.

HERALD—Nov. 26, 1923

Miss Stallings sang, as she always does, with taste and intelligence.

Chaliapin Rollicks as Gounod's "Mephisto"

Follows Interpretation of Boito's Malignant Spirit with Gay Impersonation of the Evil One in "Faust"—Alda Has Double Triumph in "Marguerite" Roles—Gigli as Hero in "Mefistofele"—Martinelli in Name Part of French Version—"Parsifal" a Thanksgiving Offering—Elisabeth Rethberg Makes Bow in Role of "Butterfly"—Danise Heard for First Time as "Athanael"—"Rigoletto" and "Romeo et Juliette" Round Out Week

IN Russia Chaliapin is a man of many parts, but here, as he is reported to have remarked, he is generally required to play the devil. Certainly the repertoire at the Metropolitan Opera last week would have justified such a complaint, except that the arrangement was one for congratulations rather than lamentations. Mr. Chaliapin was asked to play the devil twice, first in Boito's "Mefistofele" and then in Gounod's "Faust."

The performances of these works brought excellent opportunities to other leading members of the company. Frances Alda was the heroine on each occasion, Beniamino Gigli sang *Faust* in "Mefistofele," and Giovanni Martinelli was allotted the name part in the Gounod work. However, the most spectacular feat was reserved for Mr. Chaliapin.

Here was material to appeal to the actor as well as the singer, and the Russian bass rose to it in such a way that in "Faust," on Friday night, something of the magic enthusiasm which marked the great artist's return to us in "Boris" two seasons ago was recaptured by the audience. It was Chaliapin's first appearance as *Mephistopheles* since he came out of Soviet Russia, but a New York audience saw him in the rôle when he was here in 1908.

Anyone who took the opportunity of making a close comparison of the Russian artist's two performances last week found further proof of his superb art. He revelled in this gesture permitted by the management. On Monday he was the sinister, frowning figure of the Italianized "Faust." On Friday he threw off his somber trappings and stood forth in the flaming red garb of the French tempter, a gay devil, ready with song and even horse-play when the action suggested the possibility of a startling prank. True, the spirit was always one of mockery, and if the comedy was sometimes broad and rollicking it was none the less effective.

A Memorable Performance

This was a funny devil indeed, so irresistible in the first two acts that one wondered how he would be devilish in real earnest when he reached the church scene. However, one reckoned without one's Chaliapin. He was terrific in hounding the broken *Marguerite*, and the last flourish of his black cloak, as he vanished beneath the earth, gave a startling touch of realism to an episode which more often than not proclaims the existence of the sliding trap. Here was a dark thing of evil, swallowed by the ground, swept away as if enveloped in a swirl of heavy smoke.

Yet this *Mephistopheles* came forth again to frisk through the scene of the serenade and the duel, to strike another attitude with that flowing black cloak, raising it on his sword point, and sweeping *Faust* away as if under a streaming pennant of sin. It was theatrical, but it was magnificent.

Theatrical, but magnificent! There you have the whole story of this *Mephistopheles*. See Chaliapin in "Mefistofele" and you see a figure consistently malevolent, weaving his snares while his eyes burn from beneath the cowl of a monk, lording it with sinister strength over the witches' orgy. But in the Gounod version, this Chaliapin has no delusions about the nature of the rôle, and he plays it for all he is worth, plucking *Siebel* from his path, literally, so that *Siebel* can only kick with feet above the ground; emphasizing his mocking grin with fitting gestures, and repeating these gestures; swaggering, romping, and posturing. In truth it is a performance to remember.

In song, Chaliapin's sonorous organ made fine music of the first scene with *Faust* last week. He revelled in "The Calf of Gold," and responded to an



In "Mefistofele," Chaliapin Is a Malignant Demon, Who Shatters the Symbol of the Earth for the Amusement of His Evil Crew

overwhelming ovation by repeating the second verse. The Serenade, also was admirably done.

Alda's Fine Achievement

Altogether, this first "Faust" of the season was very fine vocally. Mme. Alda sang the heroine with charm of clear voice that easily brought her full honors. It was a week of rich achievement for the soprano. The two *Marguerites* are necessarily more alike than the two devils, but Mme. Alda was careful to draw certain lines of distinction, befitting the musical contrasts. Her voice was never better than in this present season. On Monday she sang the airs of Boito exquisitely, and she was none the less entrancing in the light music of Gounod on Friday.

With the further exception of Kathleen Howard, who impersonated two markedly different *Martas* in manner quite excellent, the casts of the two operas differed, and they are best considered in chronological order.

Gigli Sings Beautifully

Beniamino Gigli had a fine night as the *Faust* of "Mefistofele." His appearance in one of his most favored parts for the first time in a season is always an event, and there was no exception to the rule on Monday. With each season, Gigli is growing as an actor, and in the Boito opera his work is excellent. If the beauty of his voice overshadows the other details of his characterization, it is because of the surpassing nature of that voice. There is a wealth of material in Boito's score to bring out the quality of the tenor's song, and last week he achieved another triumph. Frances Peralta did well as *Elena* in the Grecian scene, and Flora Perini also was admirable as *Pantalès*. Angelo Bada as *Wagner* and Giordano Paltrinieri as *Nereio* completed the cast. Roberto Moranzoni made the most of the impressive orchestral passages.

Martinelli as "Faust"

In spite of the "Salut demeure" and the other opportunities which it affords, Gounod's *Faust* is not a very grateful rôle for a tenor. Such a sterling singer as Giovanni Martinelli is quite adaptable, and he did exceedingly well in the French part. He met the exactions with ease and rounded out the performance in a style that brought him many cheers. In quite his best voice, he brought much vocal beauty to the first scene, and sang magnificently in the garden episodes. Again he was fine in the duel scene and in the last act.

Lawrence Tibbett was practically making his début when he came forward as *Valentin* on Friday evening. He had appeared before in an insignificant part in "Boris," but as *Valentin* the American baritone had the first opportunity to show his quality. This was a test in which even the bravest heart might swell, but Mr. Tibbett came through with flying colors. His light voice was used with beautiful effect in the "Dio Possente" and he also did excellently in the death scene. He is an artist of gifts and much promise. Ellen Dalossy gave *Siebel's* Flower Song admirably, and James Wolf was a vigorous *Wagner*. Louis Hasselmans conducted with spirit. P. C. R.

A Thanksgiving "Parsifal"

The now customary "Parsifal" matinee on Thanksgiving Day attracted a serious assemblage to the Metropolitan on Thursday of last week. The performance was a decidedly impressive one. Rudolf Laubenthal sang the title-rôle for the first time in New York, and was warmly admired for his interpretation of the part. His acting lent impressiveness to the final scene in the temple. Margaret Matzenauer gave her familiar impersonation as *Kundry*, being in excellent voice and giving musical delight. Gustaf Schützendorf was an admirable *Klingsor*.

Clarence Whitehill was again the un-



Gounod's "Faust" Brings a Transformation. Chaliapin as "Mephistopheles" Is a Gay Jester, Moved by a Spirit of Mockery

approachable *Amfortas* of the cast, lending a fine dramatic quality and expressiveness to his monologue of Acts I and III. Paul Bender's *Gurnemanz*, as in previous performances, was a dominant and resonant-voiced characterization. The minor rôles were sung by William Gustafson as *Titirel*; Merle Alcock as the *Voice* which intones the "motto theme" at the end of Act I; Angelo Bada and Louis D'Angelo as the solo *Knights of the Grail*, and Ellen Dalossy, Louise

[Continued on page 27]

International Guild Gives New York an Ultraist Night's Entertainment

[Continued from page 1]

the utmost bland good humor. The rhythms are helter-skelter things, constantly on the change, while the voice parts, which bear the chief burden of the piece, fly past at a stirring pace.

In short, "Renard," as has been remarked before, is a most remarkable essay in musical nonsense. It is appallingly difficult, not merely on the technical side, but on account of its curious and rare whimsies. The spirit and tempo of the thing never flag; it needs incessant musical vitality to preserve its true quality. One can hardly pay greater tribute to the interpreters than to say that they were entirely equal to the task that faced them. The singers—José Delaquerrière, Harold Hansen (tenors), John Barclay and Hubert Linscott (basses)—were superbly versed in their parts, presenting them with supreme assurance, skill, and grasp of their humorous aspects. Mr. Stokowski led the whole ensemble with that expertness and authority which always distinguishes his conducting, and the first-stand players who interpreted the instrumental part were eminently satisfying.

After the last bars of the jolly march which closes the score, pandemonium broke loose. The walls of the Vanderbilt fairly shook with cries and entreaties for a repetition. Seemingly a madness was upon some members of the audience. For them nothing existed except this unique music of Stravinsky, and they begged and pleaded like people possessed to hear it one more time. The work is lengthy and makes terrible demands upon its interpreters, and Mr. Stokowski was loath to meet the request. But finally he had to and, amid jubilant cries, he repeated the entire score.

The first part of the program was stuff of a different stripe. Whether or not you admire his music, there will be few to deny Stravinsky's authentic power, electrifying skill and vivid personality. Few other ultra-moderns are thus endowed. Certainly not Maurice Delage, the Frenchman, whose three songs, "L'Alouette," "Roses d'Octobre" and "Ballade" opened the program. These pallid pieces were sung by Eva Leoni in a soprano voice, with Carlos

Salzedo at the piano. Then came a group of madly modern piano works, played by Claudio Arrau with a devotion and ability worthy of greater things. We heard first some "Syntheses" by one Arthur Lourie—erstwhile head of a Soviet government music commission. There is no describing the sounds that proceed from M. Lourie's piano. Place a healthy babe near a keyboard and give him an encouraging smile; he, too, will create "Syntheses," little different, one imagines, from those heard Sunday. The present reviewer, far from pretending to understand these curious outgivings of the futurist spirit, is powerless even to begin their description. Some of the audience were in different case and managed to derive joy from the cryptic things.

There followed two pieces by the German, Paul Hindemith—a "March" and "Nachtstück," from his Suite, "1922." The first was commonplace, the second sentimental. But at least this music holds a semblance of logic for ears which retain some reverence for a Beethoven or a Wagner. The succeeding "Improvisations" on Hungarian popular songs, by Bela Bartok, were again quite out of our ken. One could only marvel that Mr. Arrau could memorize so easily and presumably well these eternal grinding minor seconds and tortured chord-fragments, piled one upon the other as from a horn of plenty.

To complete the first group there was Arnold Schönberg's "Herzgewachse"—a song (to call it by some name) for soprano, with the accompaniment of harp, harmonium and celesta. Mr. Salzedo led it, Miss Leoni sang it, Marie Miller played the harp and Julius Mattfeld and Rex Tillson presided at the other instruments. Again the pen falters. What, we inquire in all seriousness and sincerity, are all these wailings worth? Is this music, or is it wretched sound, tortured into some poor semblance of coherence? Take the voice part. It is amazing. It skips about with the sublimest disregard for the executant and once actually takes the struggling victim up to about F above the staff. This last piercing note provoked some of the irreverent to ill-bred laughter. But the faithful immediately countered with a great demonstration, and at length secured a repetition of the whole piece. B. R.



D'ALVAREZ

Creates Enthusiasm in New York Recital

Marguerite D'Alvarez in full possession of her splendid contralto voice, sang at Town Hall last night. Whether she lent lusciousness to Italian or French numbers or sang with passion and power, selections in English or Spanish, she delighted her listeners so thoroughly that loud cheers followed most of her interpretations.—N. Y. American.

Her voice, rich in its lower register, and responding readily to her demands in its upper scale for effects of color, seems to have taken on greater excellence of quality than when heard here last season.—N. Y. Herald.

She possesses the power of giving a corresponding variety of expression to her voice of noble power, richness and color; lyric charm and thrilling dramatic power are equally at her command.—N. Y. Times.

Best in her fine group of Spanish songs, she stirred her audience into outbursts of cheers.—N. Y. Eve. World.

Mme. D'Alvarez sang always with a powerful voice and a dramatic fire which aroused her audience to enthusiastic applause.—Brooklyn Times.

This singer is gifted with a pleasing voice, trained by masters and schooled in a long concert and opera experience.—N. Y. Tribune.

She was in excellent voice. A mistress of dark moods, she voiced tragedy most effectively.—N. Y. Telegram.

One can only pick out the high lights from Marguerite D'Alvarez's song recital last night at the Town Hall, for it left one hearer at least in such a state of emotional incoherency that a studied and well organized report of the event would be impossible. From the shouted "bravas" at the ends of several groups and what came near to being an old-fashioned ovation at the conclusion, it is evident that there were many others besides this one hearer who were carried away from their well balanced selves by this splendid mixture of lyric and dramatic interpretative art.

The high lights then: the dark passionate coloring of phrases in Bantock's "Celestial Weaver"; the excitement running through Borodin's "La Mer"; the perfect technique in Rachmaninoff's "Little Island" that made an intrinsically commonplace number memorable; the love song from "Samson et Dalila" which made one long to hear the Chicago Opera Company again; the archness and vitality of Alvarez's "En Calesa" and the brilliant glory of the two first act airs from "Carmen" which nearly produced a riot. What more can be said of an evening which does not fit into words?—N. Y. Morn. World.

Mme. D'Alvarez turned from calm but heated devotion, through the sexless candor of the English minstrels, into the rich passionate outcry of the young French composer.—N. Y. Sun & Globe.

***This Celebrated Artist Can Still Be Obtained
For a Few Open Dates After the First of the Year***

MANAGEMENT

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CHICKERING PIANO

Maria Conde and Jean Bedetti Give Concert in Winchester, Mass.

WINCHESTER, MASS., Dec. 1.—The Fortnightly Club presented Maria Conde, soprano, and Jean Bedetti, cellist of the Boston Symphony, in a concert at the Town Hall before an appreciative audience on Nov. 12. Mr. Bedetti played works by Boccherini, J. S. Bach, Valentin, Gabriel Fauré, Granados, Dambois, Schumann and Liszt. Arthur Fiedler was an able accompanist. Mme. Conde, in superb voice, proved her artistry in arias and songs. Aaron Richmond, under whose management the artists appeared, accompanied Mme. Conde. Each artist responded to encores. W. J. P.

Cuban Pianist Heard in Springfield, Mass.

SPRINGFIELD, MASS., Dec. 1.—Enrique Ros, Cuban pianist, was well received at a recital here in the Auditorium on Sunday, Nov. 11. His program included a Chopin group, two Nocturnes by Rachmaninoff (E Flat and G Minor), the Schubert-Tausig "Marche Militaire" and a Valse by Stojowski.

JULIAN SEAMAN.

Miss Dillon to Stage Operas in Washington

WASHINGTON, Dec. 1.—Edouard Albion, founder and general director of the Washington Opera Company, announces that Enrica Clay Dillon of New York has been engaged as stage director for this year's three performances by this company, which will be "Madama Butterfly," "Carmen," and "Tales of Hoffmann." Mr. Albion also announces that leading business men of the city as guarantors and 100 patronesses have pledged their support for the company's activities this season.

DOROTHY DEMUTH WATSON.

Forthcoming engagements for Loraine Wyman, folk-song singer, are in Cohasset, Mass.; Bar Harbor, Bryn Mawr, Englewood, N. J.; Haverhill, Mass.; Oswego and Auburn, N. Y.; Hartford, Boston, Lowell, Northfield, Yale University, Montreal and other cities.

Zimmer Harp Trio Completes Extensive Tour of East and Middle West Cities



Photo © Elzin

Members of Zimmer Harp Trio: Left to Right, Gladys Crockford, Nellie Zimmer and Louise Harris

THE Zimmer Harp Trio, which is composed of Nellie Zimmer, Louise Harris and Gladys Crockford, assisted by Mario Capelli, tenor, has just closed its first tour of the season, numbering forty-two concerts in the East and Middle West. The tour included a concert in Jordan Hall, Boston; three appearances in Philadelphia; return engagements in Cleveland and Toledo, and appearances in many of the larger cities in Ohio, Pennsylvania and New York. After the holidays the ensemble will undertake a tour

of the South that will carry it as far as Florida. The Zimmer Trio, which is one of the oldest harp ensembles on tour, has done much pioneer work on behalf of the harp and has played in the more important cities in practically every State in the Union. The organization is under the management of Sherman K. Smith.

Jeanne Gordon, mezzo-soprano of the Metropolitan, assisted by George Roberts, pianist, gave a concert in Norwich, Conn., recently.

Anna Case and Alberto Salvi Receive Ovation in Richmond, Ind.

RICHMOND, IND., Dec. 1.—Anna Case, soprano, and Alberto Salvi, harpist, received an ovation when they appeared here in joint recital on the evening of Nov. 14, under the auspices of the Woman's Club, a civic organization having 500 members. Miss Case, who was heard here for the first time, charmed the large audience. Charles Gilbert Spross, her accompanist, shared in the ovation. Mr. Salvi's arrangement of two Chopin numbers for the harp, his own compositions and "The Fountain" by Debussy aroused especial enthusiasm.

ESTHER GRIFFITH WHITE.

Dupré Has Full Schedule

Marcel Dupré, organist, who is now on his second tour of this country, has been booked for 100 recitals, with several engagements pending. Beginning his season with a series of ten recitals in Montreal, where he presented all of Bach's organ works, he has played with great success in many cities in the East and Middle West. Besides his masterful playing of great works, he has been received enthusiastically for his improvisations.

Pavlowa and Ukrainian Chorus Visit Rochester

ROCHESTER, N. Y., Dec. 1.—Anna Pavlowa and her company were greeted by enthusiastic audiences at the Eastman Theater on Wednesday afternoon and evening, Nov. 14. The Ukrainian National Chorus, Alexander Koshetz, conductor, was heard at Convention Hall on Saturday evening, Nov. 10, under the auspices of the Tuesday Musicales. There was a large audience and much enthusiasm.

M. E. WILL.

Genovese on Southern Tour

Nana Genovese, mezzo-soprano, who was heard recently in a New York recital, has left for an extended tour that will keep her occupied until near the middle of December. Her schedule includes recitals in Concord, N. C.; Hendersonville and Norfolk, Va.; Trenton and Chapel Hill. She is under the management of Ottokar Bartik.



GITTA GRADOVA

19 YEAR OLD PIANIST MAKES TRIUMPHANT DEBUT
in
TOWN HALL, NEW YORK, NOV. 20, 1923

New York Herald
W. J. Henderson

In many respects one of the best and most talented young pianists heard here in some time. Virility and great power, musical insight, an astonishing command of finger technic, together with feeling and imagination, were qualities observed in her style. The "Dante" Sonata of Liszt, performed with much bravura brought "bravos" from the audience. Chopin's Waltz in E flat was brilliant. Miss Gradowa was perhaps at her best in the works of Scriabin. Her teacher, Djane Herz of Chicago was a disciple and friend of this composer.

New York Staats Zeitung

Presented with great success a masterful and tremendously difficult program. Her touch and technique are superb. She completely captivated her public—tremendous applause—called back innumerable times.

New York Tribune
F. D. Perkins

Talent far beyond the measure displayed by the average, a combination of technique and expressive power that captured and held the interest through Handel, Brahms, Liszt, Scriabin and Chopin . . . showed that the young pianist had developed a skillful, smooth-flowing technique, and, a light touch for the softer, fluent passages. Liszt's sonata, "Après une lecture de Dante," received a dramatic performance of accentuated contrasts, in pace and in volume of sound. Scriabin served for an effective display of the pianist's abilities: technical brilliance, here as elsewhere, expressive ability in the various moods of these pieces. The performance was characterized by a certain impetuosity; sudden emphasis in the climaxes, effective in its fierce outbursts and marked contrasts. It was energy with a purpose, while there was ample lightness for softer passages. The young pianist should go far.

Sun and Globe, New York
G. W. Gabriel

Gradowa One of the Most Interesting Debuts of the Season

She brought a picturesque personality and a dramatic and admirably controlled temperament to hold her audience. The occasion was in fact quite portentous, Miss Gradowa looking like a combination of Peter Pan and Lord Byron. This quality of retarding her tempi was continued in the Liszt "Fantasia After Dante," but to compelling effect. There was mystery about her interpretation, complete concentration, variety of color, but a profoundly mature suggestiveness as well. One felt the ghastly silences of the Inferno. Miss Gradowa rose to take her inflammatory applause with a wan aloofness that might have belonged to Virgil himself. Later there was a long group of Scriabin, whom the pianist knows thoroughly from her training with one of his pupils. One will look forward eagerly to the next recital of this absorbing young woman.

The Evening World, New York
Frank H. Warren

Sympathetic intelligent playing. She disclosed exceptional gifts. She has excellent piano sense, a fine touch and tone, and is "individual" in her interpretations.

New York American

A player of exceptional gifts, consisting of strongly marked interpretative talent, splendidly virile attack, accurate technical mastery, and a sensitive touch and soulful tone.

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NEW YORK CITY

MILWAUKEE SURVEYS MUSIC IN INDUSTRY

Plans to Utilize Resources in Music Week — Männerchor Celebrates Silver Jubilee

By C. O. Skinrood

MILWAUKEE, Dec. 1.—One of the most comprehensive musical undertakings attempted in this city for years is that of the active musicians' division of the Civic Music Association in making a survey of the musical activities in the 3000 stores and factories of the city. The survey will indicate the musical resources of Milwaukee in industrial concerns. These facts will be used to plan activities for Music Week, next May, which will be under the general management of this branch of the Civic Music Association.

The division also held a meeting at the

Art Institute on Nov. 24, with a discussion of "Modern Tendencies in Orchestration" by Carl Eppert, conductor of the Milwaukee Civic Orchestra.

Myra Hess, English pianist, played in the Margaret Rice series of Twilight Musicales on Nov. 25 before a large and extremely enthusiastic audience. Her playing was marked by sincerity, conviction and fine understanding. No woman player here in recent years has surpassed her.

The Chicago Symphony, Frederick Stock, conductor, in its second local appearance of the season, at the Pabst Theater on Nov. 26, gave unusual musical pleasures to a large audience with a fine program of works by Beethoven, Brahms, Dvorak, Dohnanyi and Mozart, beautifully played.

The Milwaukee Männerchor gave one of its two programs of the year at the Pabst Theater on Nov. 27, under the direction of A. S. Kramer. The concert celebrated the silver jubilee of the club,

and the net proceeds went to starving children in Germany. The chorus did some nice shading and sang with great earnestness. Murray Webb, baritone, gave Brahms and Schubert numbers in good style. Grayce Bernard played accompaniments and also gave a piano group.

The Anima Choral Society, conducted by the Rev. F. T. Walter, gave an enjoyable concert at Plankinton Hall before 1000 persons on Nov. 27. William Jaffe was violinist and John Leicht organist.

MILWAUKEE, Nov. 29.—Appearing under the local management of Margaret Rice, the Wagnerian Opera Company gave nine performances at the Davidson Theater recently before uniformly large and very enthusiastic audiences. The operas given were "Meistersinger," "Rheingold," "Walküre," "Marriage of Figaro," "Fledermaus," "Siegfried," "Flying Dutchman," "Hänsel und Gretel," and "Götterdämmerung." The

excellent singing and acting of the principals, the efficiency of the chorus, the alertness and precision of the orchestra and the earnestness of the whole company gave sincerity and impressiveness to every performance and provided a rare treat for all hearers.

Riccardo Martin, American tenor; Ruth Ray, American violinist and Irene Pavloska of the Chicago Civic Opera appeared before 7000 Wisconsin teachers in the Milwaukee Auditorium on Nov. 8. Hubert Carlin was the accompanist and also gave solo numbers.

Louis Graveure made his second appearance in Milwaukee in the Pabst Theater on Nov. 8 with the Arion Musical Club before a large audience which forced him to give many encores. The Arion Club of 250 voices, led by Dr. Daniel Protheroe, gave a thrilling performance of works by Schumann, MacDowell, Protheroe, and other composers.

The Polish Opera Club with a chorus of sixty voices gave a program of excerpts from the Polish national opera "Halka" at the Milwaukee Art Institute on Nov. 11, before a great audience that overflowed the building.

The Milwaukee Civic Orchestra, Carl Eppert, conductor, gave an educational concert for 1850 pupils in the Washington High School on Nov. 14.

In the recent sight-reading and music-memory contests held by the music teachers of the Wisconsin Teachers' Association, Wauwatosa, a suburb of Milwaukee, carried off first prize. Seymour took second place, Milwaukee third and West Allis fourth.

Karl Markworth gave his free monthly organ recital in Trinity Church on Nov. 18, and Earl P. Morgan, organist at St. Paul's Episcopal Church, also gave an organ program on the same date.

The MacDowell Club Orchestra, led by Pearl Brice, violinist, gave its first concert of the winter series on Nov. 19 in the St. John's Cathedral Auditorium before a large and enthusiastic audience. Miss Brice has built up this women's orchestra so successfully that its fame has spread throughout several Mid-Western States. She presented a program of Wagner, Grainger, Pergolesi, Saint-Saëns and Rimsky-Korsakoff numbers. Mrs. William A. Bowers, contralto, gave an attractive list of solos in the same program.

UKRAINIANS STIR TORONTO

Hofmann and Pavlowa Attract Big Audiences—Edward C. Johnstone's Farewell

TORONTO, Dec. 1.—The Ukrainian National Chorus, under the leadership of Alexander Koshetz, in a concert in Massey Hall on Nov. 15, greatly impressed a very large audience by its remarkable singing in a richly varied program. Josef Hofmann appeared at his best in a recital at Massey Hall on Nov. 16 and in a program of old and new works, the latter classification including some of his own compositions, delighted a large audience with piano playing of rare mastery.

A large assemblage of music-lovers gathered at the Conservatory Music Hall on Nov. 17 for a farewell concert by and to Edward C. Johnstone, who is joining the San Carlo Opera Company. The artists who assisted were Mme. Winifred Lugrin-Fahey and Mme. Jeanne Dusseau, sopranos; Mme. Florence Fenton-Box, contralto; W. J. Colebrooke and J. Lorne Davidson, tenors; Irving Levine, baritone, and W. R. Curry, bass. Mr. Johnstone proved himself the possessor of a fine and well trained voice. Large audiences greeted Anna Pavlowa and her company in a series of three performances on Nov. 19 and 20.

WILLIAM J. BRYANS.

Edith de Lys Sings "Elsa"

PHILADELPHIA, Dec. 1.—In the recent production of "Lohengrin" by the San Carlo Opera Company the rôle of Elsa was sung by Edith de Lys, appearing as guest artist. It was inadvertently stated in these columns that Bianca Saroya sang the part.

The Tollefsens Return from Tour

The Tollefsen Trio has just returned to New York from a transcontinental tour that occupied sixteen days and numbered eight engagements. Beginning with a concert in Terre Haute, the ensemble played in Crawfordsville, Ind.; Boise, Idaho; Portland, Bellingham, Grand View, Walla Walla and Lewiston.

"Three Thorough Musicians"

—New York Sun

"Zest leads the New York Trio and fire spurs it"

—Boston Transcript

"They showed their wonted good tone, finished ensemble, and admirable musicianship"

—New York World

"Accomplished artists, all"

—New York American

"Excellent ensemble and admirable tone"

—New York Times



CLARENCE ADLER (Piano)



LOUIS EDLIN, (Violin)



CORNELIUS VAN VLIET (Cello)

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—*Boston Transcript*



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LONDON:—

"Their extraordinarily adept and musicianly performances have given us a *new standard* to work to. How *exalted* that *standard* is they showed conclusively in the course of a remarkably varied programme last night. In Mozart's Sonata it must have been apparent to everyone that a *performance so perfect* in its complete realization of the true Mozartian spirit *could only be achieved* by the exercise of a quality which might be described *without the least exaggeration as genius*. It was an evening in which *every moment* held a *separate and distinct joy*."

—LONDON DAILY TELEGRAPH.

"Their unanimity is wonderful—and not only their technical but their spiritual unanimity; a more perfect identity of thought between two pianists could not be imagined. A unique entertainment, and extraordinarily interesting."

—LONDON SUNDAY TIMES.—ERNEST NEWMAN.

"They played with an artistic intelligence that was enthralling."

—THE REFEREE.

"There is a special kind of exhilaration about two-piano playing, especially when the ensemble is as perfect as that of Guy Maier and Lee Pattison."

—PALL MALL GAZETTE.—EDWIN EVANS.

PARIS:—

Soloists with Koussewitzky, at Paris Opera.

"These two young American pianists, who were soldiers in France during the war, played the concerto with great success. They brought to Mozart's ravishing musical dialogue a highly expert technic, spirit, elegance, and perfect understanding."

—LE FIGARO.—ROBERT BRUSSEL.

"They have the right to the rare qualification, virtuosi and artists."

—PARIS SOIR.—LOUIS VUILLEMIN.

"The season of virtuosi began in brilliant style with a remarkable program by Guy Maier and Lee Pattison. These American pianists have a great mastery of the keyboard, together with faultless technic, delicacy, charm, and marked musicality."

—LE GAULOIS and N. Y. HERALD (Paris Edition)—LOUIS SCHNEIDER.

"It were impossible for two artists to possess a better sense of ensemble; their unity and oneness are perfect; their play is the dove-tailing of two sensitively musical personalities. The aesthetic give and take of their performances are so remarkable that you can safely place your hand on your heart and swear that here are pianists who were created for the art of which they have made themselves the happy exponents."

—CHICAGO TRIBUNE (Paris Edition). — IRVING SCHWERKE.

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Harrisburg Singer Wins Three Scholarships at Peabody Conservatory



Helen Miller, Awarded the Eaton and Other Scholarships at Peabody Conservatory

BALTIMORE, Dec. 1.—Among those who were awarded scholarships at the Peabody Conservatory in Baltimore this season, Helen Miller, of Harrisburg, Pa., not only gained the Eaton three-year scholarship for voice, but because of her proficiency was granted scholarships for the same period in piano and Italian by the director of the Conservatory. Before entering the contest, Miss Miller was a vocal pupil of Mrs. Helen B. Burnham of Harrisburg, and a piano pupil of J. Harry Aker. Although she is only seventeen years old, she has given promise of more than ordinary talent.

Richard Crooks to Sing in Boston

Following a most successful appearance as soloist with the Boston Apollo

Club on Nov. 6, Richard Crooks, tenor, has been engaged for an appearance with the Algonquin Club of that city on Dec. 9. Recent engagements for Mr. Crooks included appearances as soloist with the New York Symphony in Philadelphia and Washington. On both occasions he was successful in a Wagnerian program.

SOKOLOFF STIRS COLUMBUS

Myra Hess Heard with Orchestra—Fanning and Schumann Heink in Recitals

COLUMBUS, OHIO, Dec. 1.—For the second concert in its fine series the Women's Music Club presented the Cleveland Orchestra, Nikolai Sokoloff, conductor, in a superbly played program that included Beethoven's "Leonore" Overture, Rimsky-Korsakoff's Scheherazade Suite and Tchaikovsky's "Slavic March." Myra Hess, pianist, was the soloist, creating a lasting impression by her musicianly interpretation of Mozart's D Minor Concerto.

Cecil Fanning, baritone, received a demonstrative welcome in Memorial Hall recently, when he gave his first recital for several years in his home city, and his excellent singing throughout a taxing program aroused renewed enthusiasm. H. B. Turpin was his able accompanist. Mme. Schumann Heink opened the Music Series of the American Legion, and, although suffering from a bad cold, carried through a remarkable program with the assistance of Florence Hardman, violinist, and Katherine Hoffman, accompanist.

EDWIN STAINBROOK.

Sistine Choir Draws Crowd in Canton, Ohio

CANTON, OHIO, Dec. 1.—Appearing here recently under the auspices of the Knights of Columbus, the Sistine Chapel Choir attracted the largest audience that has assembled in Canton in several seasons. The MacDowell Club recently gave a song recital before the Woman's Club.

Five Teachers Receive Diplomas in Bellefontaine Dunning System Class



Graduates of Adda Eddy's Dunning Normal Class in Bellefontaine, Ohio. Left to Right—Back Row: A. Jeannette Forchee, Marguerite Fitzpatrick, Elva Hughes. Front Row: Myrtle Slonaker, Miss Eddy and Anna Swank

BELLEFONTAINE, OHIO, Dec. 1.—Adda Eddy's Normal Class in the Dunning System of Improved Music Study has gained many adherents in this part of the State, this class proving highly attractive to many teachers in

nearby cities. Those who were graduated in the fall are A. Jeannette Forchee, Muncie, Ind.; Marguerite Fitzpatrick and Anna Swank, Bellefontaine; Elva Hughes, Zanesville, Ohio, and Myrtle Slonaker, Greensville, Ohio.

Trio of Artists in Plainfield Concert

PLAINFIELD, N. J., Dec. 1.—A benefit recital was given recently for the McAll Mission in the High School Auditorium, by Lucy Gates, soprano; John Barnes Wells, tenor, and Harriet Ware, composer-pianist. Compositions by Miss Ware, whose home is in Plainfield, were featured by both Miss Gates and Mr. Wells. Both singers were much applauded and gave numerous encores.

Miss Ware proved an excellent accompanist and her songs were particularly appreciated.

Esther Dale, soprano, sang in the early part of December at a concert in Baltimore with Harold Bauer; with the Boston Choral Union in Haydn's "Creation"; with the Choral Society of Norristown, Pa., in works of Saint-Saëns and Elgar, and in a performance of "The Messiah" in Montclair, N. J.

"RALPH LEOPOLD, A STERLING ARTIST"

Henry T. Finck, N. Y. Eve. Post.

NEW YORK RECITAL, AEOLIAN HALL, NOVEMBER 6, 1923



RALPH LEOPOLD
Eminent American Pianist

The first of several pianists to appear last week was Ralph Leopold, attracting a fairly large audience to Aeolian Hall on Tuesday afternoon. Mr. Leopold's program included the Liszt sonata—he is, I believe, the first pianist to be heard in it this season—and a group of shorter and more modern pieces. His performance of the Liszt sonata was one of much power, alternating with an almost sentimental softness of touch and phrasing. Mr. Leopold can be dignified, emotional, or brilliant as he sees fit. Both in Debussy's "Claire de Lune" and in Cyril Scott's familiar "Lotus Land" he displayed ample warmth of feeling, and a thorough technique.—*Town Topics*.

Mr. Leopold's transcription is very cleverly done; it involves some expansion of the original, in one place to the extent of inserting a long cadenza. The performance was clear and well balanced.—*Brooklyn Daily Eagle*, Nov. 7, 1923.

If the ghost of the Abbate Antonio Vivaldi (who died in 1743) had been in Aeolian Hall yesterday afternoon at 3 o'clock he would have been surprised to find one of his works on the programme disguised as a concerto in D minor by Friedmann Bach-Leopold. It was the great Bach's son who appropriated the Italian's goods and they certainly were worth annexing and editing. If Vivaldi's ghost had heard Mr. Ralph Leopold play this piece he would have wished he had some way of applauding, for it was great playing. What a superb, long-drawn-out organ point Mr. Leopold made at the beginning and how organlike in power the noble Steinway D strings sounded in the bass. The effect oddly suggested the introduction to "Rheingold."

Throughout this piece Mr. Leopold revealed himself as a sterling pianist. And he rose to greater heights still in the following number, Liszt's stupendous sonata, which demands more from a pianist in the way of thorough musicianship than almost any other sonata. Easily surmounting its technical difficulties, he laid bare the rich fund of thought and emotion in this masterwork. Nothing was left obscure, and the audience was so delighted that it demanded more.—*Henry T. Finck, N. Y. Eve. Post*, Nov. 7, 1923.

Ralph Leopold offered a piano program that included the Vivaldi concerto in D minor, Liszt's B minor sonata, shorter pieces by Debussy, Pick-Mangiagalli, Scott and Albeniz, and the almost inevitable "Naila" waltz arrangement by Dohnanyi. His playing revealed technical merit and a good sense of structure.—*Deems Taylor, N. Y. World*, Nov. 7, 1923.

Mr. Leopold's performance was that of a sound musician, with skilful, clean-cut technique. He gave a vigorous performance of Liszt's B minor sonata, following with numbers by Debussy, Pick-Mangiagalli, Scott, Albeniz, and Dohnanyi's arrangement of the waltz from "Naila."—*New York Tribune*, Nov. 7, 1923.

Ralph Leopold, pianist, an intermittent visitor to the local concert stage, played yesterday in Aeolian Hall. There was a Leopold arrangement of an old concerto in five movements on his program. Liszt's B minor sonata, pieces by Debussy, Pick-Mangiagalli, Cyril Scott, Albeniz and the Dohnanyi transcription of Delibes' "Naila" waltz, heard as

long ago as last week. Mr. Leopold, as on his former visit, displayed a free playing style and a sure technique.—*N. Y. Eve. World*, Nov. 7, 1923.

He is a finely equipped and sincere musician with good taste supported by skill. He gave an effective performance of the thunderous opening movement of a concerto by Friedmann Bach-Leopold. The gentle cantabile, the fugue of fine balance, the grand sweep of the largo, and the brilliant finale were played with that meticulous attention to detail that proved him a scholarly student of the keyboard.—*New York American*, Nov. 7, 1923.

Ralph Leopold, pianist, appearing yesterday at Aeolian Hall, was recalled by his audience after Liszt's B minor sonata for a brief encore and could have repeated later pieces like Debussy's "Claire de Lune," Scott's "Lotus Land," or a trivial "Dance of Olaf," by Pick-Mangiagalli, composer once of a more trivial Metropolitan ballet. Mr. Leopold not only kept to his program, but often magnified its musical value with sure and supple hands.—*New York Times*, Nov. 7, 1923.

He is a sound, musicianly player, and he impressed his hearers through his scholarly readings, his sincerity and his straightforward methods.—*N. Y. Evening Telegram*, Nov. 7, 1923.

Ralph Leopold made his debut in Aeolian Hall a few years ago at a time when he and many other artists were fresh from the army. Since then he has established himself quite firmly among the younger thinkers and musicians. His program of yesterday afternoon indicated his taste and temperament. In the latter half of it he included Debussy's "Claire de Lune" and such unusual things as Pick-Mangiagalli's "Dance of Olaf," Scott's "Lotus Land," and Albeniz Malaguena and Dohnanyi's arrangement of a waltz from Delibes' "Naila." Before these came Liszt's B minor sonata, and, first of all, Mr. Leopold's own arrangement of a concerto in D minor, which he ascribes to Friedmann Bach, but which the musical antiquaries claim instead to the credit of Vivaldi. All this Mr. Leopold played with a good degree of force.—*The Sun and Globe*, Nov. 7, 1923.

Ralph Leopold gave a piano recital at Aeolian Hall yesterday afternoon which was warmly, in fact, enthusiastically, received by the audience. His program included Liszt's B minor sonata, Debussy's "Claire de Lune," Scott's "Lotus Land," Pick-Mangiagalli's "Dance of Olaf," a concerto from Friedmann Bach and a waltz from Delibes' "Naila."—*Brooklyn Daily Times*, Nov. 7, 1923.

Management: HARRY and ARTHUR CULBERTSON

AEOLIAN HALL, New York City

4832 Dorchester Ave., Chicago, Ill.

BUFFALO

November 26

Critics—

"—created a flattering impression. A beautiful stage presence, a dramatic soprano voice of lovely timbre, she sang with great vocal artistry."—*Courier*.

"—is thoroughly interesting and always artistic. She has a brilliant soprano voice which adapts itself equally well to graceful, lyric utterance, and to dramatic style. She was vocally commanding, and her style was authoritative. In her songs she was ever charming, using the voice admirably and projecting each song in a convincing manner."—Edward Durney—*Evening News*.

"—showed herself to be an excellent artist. The voice, of beautiful liquid quality, is fresh, clear, and flexible; her enunciation is almost flawless and her pianissimo is a delight."—*Express*.

"—is very well endowed, both vocally and musically, and she has made much of her gifts. Her voice has the warm quality of a mezzo-soprano; it is entirely fresh and unspoiled, and her use of it is both naturally musical and artistic. She had plenty of voice in reserve and dramatic force for Massenet's 'Pleurez, pleurez mes yeux,' and was even more successful in a group of songs. It is to be hoped that there will be further opportunities of hearing Miss Vreeland in a program of wider scope."

—M. G. C.—*Evening Times*.

Conductor—

"Jeannette Vreeland captivated enthusiastic audience and critics with her voice art and enchanting personality. Thanks for sending her."—John Lund, via Western Union, to Miss Vreeland's manager.

Audience—

"—won her listeners at once by her charming personality as well as with her lovely voice. Three encores had to be added before the audience was satisfied."—*Express*.

"The audience signified its delight and recalled her several times."—M. G. C.—*Express*.

"She proved a great favorite with the audience, and granted several desired encores."—Edward Durney—*Evening News*.

"—enthusiastically encored—gained added triumphs."—*Courier*.

"Her excellent command and remarkable stage presence, together with her dramatic soprano voice of lovely timbre, captivated the assembly."—*Commercial*.

(The content of Vreeland criticisms are never altered for publication.)



Photo by Edwin F. Townsend

Jeannette Vreeland

Soprano

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How Franz Kneisel Made a Village in Maine a Summer Mecca for Violinists



Charles M. Loeffler, Felix Kahn and Franz Kneisel, in front of Kneisel Hall at Blue Hill, Me.

ACCIDENTALLY finding twenty-two years ago that Blue Hill, on the Maine coast, was an ideal summer place for a violinist because along with its comforts of cool sea breezes it remains for most of the summer surprisingly free from dampness, Franz Kneisel, formerly concertmaster of the Boston Symphony and founder and leader of the Kneisel Quartet, has taught his classes there year after year and gathered a colony of musical friends about him until

that little New England village has become a Mecca for violin students from all parts of the world.

Among those who have summered at Blue Hill may be mentioned, to name only a few, Fritz Kreisler, Josef Hofmann, Wilhelm Gericke, Marcella Sembrich, George W. Chadwick, Jascha Heifetz, Willem Willeke, Arthur Whiting, Charles M. Loeffler, Louis Svecenski, Elena Gerhardt, Mrs. Horatio Parker, Mrs. Ethelbert Nevin, the late Henry E. Krehbiel, Rubin Goldmark, Gaston and

Edouard Dethier, Elizabeth Strauss, Mrs. Joseph Fyffe.

Through the generosity of a New York music patron and friend, who prefers to remain anonymous, Mr. Kneisel now has in "Kneisel Hall" an ideal studio, recital hall and music library, which has also been made a veritable musical museum and art gallery. Here such violinists as Sascha Jacobsen, Elias Breeskin, Jacques Gordon, concertmaster of the Chicago Symphony; Michel Gusikoff, concertmaster of the St. Louis Symphony; Helen Jeffrey, Amy Neil, William Kroll, Cyril Towbin and many others continue their studies with Mr. Kneisel.

"The length of time a pupil should practise depends on the physical strength of the person," says Mr. Kneisel. "It is hard to lay down any hard and fast law, it varies so greatly. One should practise as long as the mind can concentrate. There is no benefit from absent-minded practise. What is more, one should put his soul into his study. By that I mean everything played should be felt. Five hours a day is a fair standard, three for technique and two for solo work. One may be a genius, but without hard work and patience he will never develop into an artist. There is a tendency on the part of students to appear in public while yet in an unripe condition. As a result they burn themselves out quickly. Music may be likened to money in that, if it is easily gained, it is easily lost.

"Bowing is a vital factor in violin playing," Mr. Kneisel continued. "In fact, it is more difficult to attain perfection in bowing than to acquire a flawless technique. Left-hand technique is the public school education, while bowing is the high school education. The art of bowing helps one to express what the left hand has learned.

"It is important that students learn to listen to good music. This helps to cultivate the sense of tempo. Just as an architect must plan his work, just as the painter must give proportion to his objects, so must a musician have proportion in his playing in both tempo and rubato.

"To read and study the works of composers is highly important for the developing of interpretative qualities. The composer's meaning must be understood before it can be conveyed. Painting, sculpture and literature go hand in hand with music in building the noble edifice of musicianship." JAMES GABELLE.

Mabel Beddoe Re-engaged in Detroit

Mabel Beddoe, contralto, has been engaged to appear in the performance of Beethoven's Ninth Symphony with the Detroit Symphony on Dec. 27, following her success in the Armistice Day concert in Detroit. She was engaged for a recital in Utica, N. Y., on Dec. 5; as soloist with the Frankfort, Ind., Symphony on Dec. 13, and will appear in concert in East Orange, N. J., and New York City. In January she will be on tour in the Middle West and in February in Canada.

Capouilliez in Plattsburg, N. Y.

PLATTSBURG, N. Y., Dec. 1.—François Capouilliez, bass, assisted by Edith Gyllenberg, pianist, was heard in an interesting recital before the Musical Art Club recently. He was especially effective in Gilbert's "The Devil's Love Song," Brahms' Serenade and two songs in manuscript by Mildred Delma. Miss Gyllenberg was heartily applauded in three groups of solos and as accompanist for Mr. Capouilliez.

Sorrentino Sings in Southern Cities

Following his recent tour of cities in New England, Umberto Sorrentino, tenor, has been fulfilling a series of engagements in the South, where his successes have brought him many reappearances. He has long been a favorite with Baltimore audiences, and his two appearances there in November resulted in two re-engagements for this month. Other cities in which Mr. Sorrentino was heard were Norfolk, Savannah and Sumter.

KATHARINE

Plays in Ottawa

Katharine Goodson, the famous English concert pianist, was greeted last night by an audience that filled every available seat in the Chateau Laurier ball room. This was Miss Goodson's fifth recital in Ottawa, and it was undisputed proof of her strong hold on the affections of the concert supporters of the capital city that such a large attendance was on hand. It also speaks well for the art appreciation of our people that Miss Goodson's outstanding art work is understood and recognized in this community.

Miss Goodson is one of the most brilliant pupils Leschetisky put on the concert platform, but her greatness is not due to the schooling of this famous Viennese piano teacher. Her dazzling technique and exquisite tone production is the Leschetisky School at its highest point of perfection, but she reaches heights far beyond any individual system or combination of systems. The real secret of her greatness as an exponent of the essence of pure art is her mind, and it is this mind of unalloyed artistry that radiates her whole being with the finest conception of art.

Her masterly technique is only the means to an end, and is always subservient to the wonderful music as conceived by the musical purity of her mind. Arthur Nikisch did not over-reach himself when he publicly stated: "I have known many artists in my life, but the true musician artists I can count on the fingers of



GOODSON

Ottawa Citizen, Nov. 14

one hand—Ysaye, Paderewsky, d'Albert—and to these names I now add Katharine Goodson."

Her great triumph last night was the masterly interpretation of Schumann's monumental "Fantasie" in C Major, Op.

17. It was most impressively played with never at any time any indication of breaking away from the classical dignity of the composition. The beautiful singing tone in the sustained melodies were enunciated with a clarity of crystal, alternated as the music demanded, with runs and broken chords, all played with a velvety touch producing a liquid effect that gave such color to the whole. In the heavy passages, and there are many in this stupendous work, she was not lacking in power and weight, and yet never once was there any sensation of pounding.

I have heard this Fantasie played many times, and by some of the greatest concert artists, but I was never so impressed with the musicianly reading of the work as that given by Katharine Goodson last night.

The concert proved one of the most brilliant piano recitals ever heard in Ottawa, and will long linger in the minds of those who were present. The efforts of the artist were most enthusiastically received by the appreciative audience.

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Elisabeth Rethberg as "Tosca"

Photo by de Guldre

Management: Wolfsohn Musical Bureau, Inc.

"AIDA"

"Elisabeth Rethberg sang the title rôle much the same as she did a year ago. Her performance was one of distinction. Her voice was beautiful and of crystalline clarity."—GRENA BENNETT, *New York American*, Nov. 8, 1923.

"... her voice is beautiful; she has the power to create sympathy, she is youthful and prepossessing and has good dramatic instincts. Her *Aida* is not a grand tragic figure, but it is lovely, winning, and has musical quality."—W. J. HENDERSON, *New York Herald*, Nov. 8, 1923.

"Miss Rethberg was much better than good. She not only has a beautiful voice, but knows how to use it without making her hearers tremble for its future. Her *Ritorno, Vincitor* is one of the most beautiful examples of real singing that the Metropolitan has to offer today."—DEEMS TAYLOR, *New York World*, Nov. 8, 1923.

"The performance had a lot of dash and spirit. Elisabeth Rethberg, the young German soprano who made such a fine impression last season—her first at the Metropolitan—was the *Aida*. She sang the rôle with more assurance than last year and her fresh voice was a delight."—FRANK H. WARREN, *New York Evening World*, Nov. 8, 1923.

"If to any one of them, the evening honors went to Mme. Rethberg. From the moment of her first entrance, costumed in a Nile-plus-ultra green gown, she sang splendidly, purely, her whole style founded on fine ease, her pianissimi flying up to a delight which only a Destinn has given us in several years."—G. W. GABRIEL, *New York Sun and Globe*, Nov. 8, 1923.

"Last season she was a singer of great promise. Now she has arrived. There were things in her impersonation that suggested Destinn at her best. Mme. Rethberg has a voice of exceptional beauty. There is sincerity in her singing and she has a fine dramatic sense."—PAUL MORRIS, *New York Telegram*, Nov. 8, 1923.

"WILLIAM TELL"

"Miss Rethberg sang clear and strong, with a pure quality of tone, effective in the display numbers of

the second act and audible above the full chorus in the third."—FRANK D. PERKINS, *New York Tribune*, Nov. 13, 1923.

"Miss Rethberg's fine voice was heard with pleasure in the music of *Mathilde*, and she brought to the rôle the added charm of youth and prepossessing appearance."—W. J. HENDERSON, *New York Herald*, Nov. 13, 1923.

"Elisabeth Rethberg was heard in the rôle of *Mathilde*—her first performance of the part in New York. Her too few opportunities were brilliantly executed."—GRENA BENNETT, *New York American*, Nov. 13, 1923.

"Miss Rethberg sang with the same good musicianship, freshness of tone and vocal discretion that have characterized all her work."—DEEMS TAYLOR, *New York World*, Nov. 13, 1923.

"Elisabeth Rethberg essayed the rôle, and she sang with distinction. The lovely second act aria was sung with beautiful voice and style."—PAUL MORRIS, *New York Telegram*, Nov. 13, 1923.

"As *Mathilde*, Miss Rethberg had a chance to disclose her lovely voice in the big solo '*Selva opaca*.'"—FRANK H. WARREN, *New York Evening World*, Nov. 13, 1923.

"Elisabeth Rethberg was now the *Princess Mathilde*. The young soprano is certainly being showered with opportunities these early weeks. She makes the most of them, too. What acting the part requires she performed with equanimity, and her singing had in it elements of real delight... she achieved refinement and cleanliness of style."—G. W. GABRIEL, *New York Sun and Globe*, Nov. 13, 1923.

"This year Miss Rethberg has replaced Miss Ponselle as *Mathilde*, and rarely has Miss Rethberg sung here to such fine advantage."—EDITH SANBORN, *New York Evening Mail*, Nov. 13, 1923.

Brunswick Re

SABETH

RETHBERG

METROPOLITAN OPERA COMPANY

PERA AND CONCERT

CRITICS UNANIMOUS!

"A new *Mathilde* appeared in the cast of Rossini's opera last night at the Metropolitan, Elisabeth Rethberg. She was an attractive *Mathilde* to both eye and ear, for her voice is one of the most beautiful soprano voices to be heard today anywhere, and she knows how to use it; a knowledge which it is to be hoped she will retain. There was very little opportunity to display her histrionic ability in this 'concert in costume.'"—*Brooklyn Eagle*, Nov. 13, 1923.

"DIE MEISTERSINGER"

"The Metropolitan, rich this year in stars, rejoices in the possession of two *Evas* and the second of them (Madam Rethberg) made her bow last night, for the first time here, in the season's second performance of 'Die Meistersinger.' . . . Madam Rethberg shows us an *Eva* who, to begin with, has charm; and that in itself, elementary as it seems, is an achievement worthy of loud hosannas; for how many German *Evas* can one recall of whom this could truthfully be said? Also, she is alert and intelligently responsive to the flow of circumstance and emotion that surrounds and reacts upon her. In her interview with Sachs in the second act she leaves you in no doubt whatever concerning her motives and desires; and her acting throughout is adroitly planned and graphically expressive. Furthermore, she sings her music delightfully. We have heard *Eva* memorably sung in New York—by the Emma Eames of a generation ago, by the Easton of to-day, and by half a dozen others who came between. But we have not often heard the exquisite lyric contours of *Eva's* music more sensitively traced than they were last night in Miss Rethberg's singing; and the limpid youthfulness of her voice was a continual refreshment to the ear."—*LAWRENCE GILMAN*, *New York Tribune*, Nov. 20, 1923.

"So genuinely sympathetic was her interpretation and of such a lovely lyric quality that her *Eva* should go down in the Good Book as an authentic and an effective one."—*New York Evening Mail*, Nov. 20, 1923.

" . . . between Miss Rethberg and Mme. Easton the house need never fear for *Evas*. If there is a third as fine as these, it will be a managerial miracle."—*New York Sun and Globe*, Nov. 20, 1923.

" . . . Miss Rethberg gave an excellent performance and sang beautifully—as she always does."—*DEEMS TAYLOR*, *New York World*, Nov. 20, 1923.

" . . . her youth and her lovely voice carry *Eva* buoyantly through the score."—*FRANK H. WARREN*, *New York Evening World*, Nov. 20, 1923.

"Miss Rethberg, who possesses great individual charm and a voice to which the term delicious adequately applied, has made rapid strides this season to the front rank of Mr. Gatti's forces, and her performance last evening of the gentle heroine of one of Wagner's most popular operas added a new page to her book of conquests."—*New York Telegraph*, Nov. 20, 1923.

"Her voice sounded as limpid and sweet as usual and her use of it is almost perfect. She looks the part to perfection, and her action is praiseworthy in every detail. From her passionate 'Euch, oder Keiner' (You, or no one) to the final apotheosis she was all that a good *Evchen* should be. Especially lovely was her singing in the quintet."—*The Brooklyn Eagle*, Nov. 20, 1923.

"Mme. Rethberg took the part of *Eva*. She sang it beautifully, and made the best use of such opportunities for acting as there are."—*HENRY T. FINCK*, *New York Evening Post*, Nov. 20, 1923.

"MADAMA BUTTERFLY"

"Miss Elisabeth Rethberg, who was the *Cio-Cio-San*, was new to the rôle. She had sung it last summer at Ravinia Park for the first time. Now *Cio-Cio-San* is not the kind of part that an opera singer can master at first sight, nor at second. It took Miss Farrar several seasons to grow into it. Miss Rethberg is yet standing on the borders of its dramatic possibilities, but her qualifications for the rôle were clearly shown last evening in the gentleness, the pathos of some of her vocal utterances and the perfectly suitable character of her voice.

"She sang the music charmingly at all times and sometimes with extraordinary beauty. Her fresh young voice was skillfully managed, especially in the gradations of color needed to delineate the passage from childish chat-

ter to emotional speech. It was in this skill that the greatest promise of her impersonation was disclosed. It seems safe to predict that she will become an admirable *Cio-Cio-San*. She is already captivating and exquisitely musical. The part has never been sung better here."—*W. J. HENDERSON*, *New York Herald*, Nov. 29, 1923.

Elisabeth Rethberg Vocally Superb in Rôle of *Cio-Cio-San*

"Vocally superb in a glowing musical score of the most popular of modern operas, Elisabeth Rethberg made her delayed first appearance as *Cio-Cio-San* in Puccini's 'Madama Butterfly,' repeated at the Metropolitan last night before a house packed to the doors and more than usually brilliant for a holiday eve in its attendance of society in the boxes. Many found a new interest in Mme. Rethberg's impersonation."—*New York Times*, Nov. 29, 1923.

CIO-CIO-SAN SUNG IN PERFECT STYLE

Mme. Elisabeth Rethberg Takes Place with First Rank Singers of 'Madama Butterfly'

"When the interest is so focused upon one figure as it is upon *Cio-Cio-San* in 'Madama Butterfly,' which was given last night at the Metropolitan, it is well that the rôle should be in such capable hands as those of Mme. Elisabeth Rethberg. Youth, naïveté, pathos, and all the components of heroism are present in her conception of the Japanese girl. Her voice can be tender or dramatically splendid, and always with a beauty of tone which places her in the first rank of singers of the part. The mantle of Farrar and Easton, a mantle with square sleeves and a sash, she wears with distinction."—*ESTHER SAYLES ROOT*, *New York Telegraph*, Nov. 29, 1923.

Elisabeth Rethberg Effective in Joys and Woes of 'Butterfly'

"Mme. Rethberg, like others of the new German singers at the Metropolitan, is able to do rôles in Italian as well as in her native tongue, and last night she proved her versatility by appearing as *Cio-Cio-San* in Puccini's 'Madama Butterfly.'

"Gifted with a fine voice, and having acquired the knowledge of how to use it, Mme. Rethberg's assumption of varied rôles in different styles of

opera does not appear to be a formidable task. Yet connoisseurs understand the range of art necessary to do such widely contrasting parts as *Aida*, *Sophie* ('Rosenkavalier') and *Cio-Cio-San*.

"Last evening Mme. Rethberg did the little Japanese lady with due regard for the music she sings, and for the tender and appealing enactments which the librettist wrote into the character. Japanese will tell you that no foreigner is able to project a correct stage picture of a Nippon personage, and perhaps none of the Butterflies we have had in New York gave a flawlessly accurate representation, speaking by the book. Not even Mme. Miura could be above reproach, for is the drama itself not the work of two American authors?

"Be that as it may, Mme. Rethberg was Japanese enough for me, and presented a sufficient picture of daintiness, prettiness, and picturesqueness. The rôle is practically actor-proof and therefore all its phases registered as usual. Her lovely tones made the musical elements of her performance a continuous delight."—*LEONARD LIEBLING*, *New York American*, Nov. 29, 1923.

New York Symphony Orchestra Heard —Elisabeth Rethberg Is Principal Soloist

"Mme. Rethberg's vocal art has become a familiar pleasure. In 'Adelaide' she was at her best, exhibiting fine dramatic power and imbuing her work with much more warmth and expressiveness than is usually associated with her voice. In the quartet from 'Fidelio' genuine supremacy seemed to be firmly established. The quality of tone was excellent."—*New York Herald*, Nov. 23, 1923.

"Mme. Elisabeth Rethberg sang the 'Acheulicher, wo Eilst du hin?' great air from 'Fidelio' in admirable style; with a prodigal abundance of voice fresh and beautiful in quality and poignant in expression."—*RICHARD ALDRICH*, *New York Times*, Nov. 23, 1923.

" . . . Miss Rethberg sang beautifully."—*PITTS SANBORN*, *The Evening Mail*, Nov. 23, 1923.

" . . . Miss Rethberg's singing of 'Adelaide' was a lesson in simplicity and expression."—*FRANK H. WARREN*, *The Evening World*, Nov. 23, 1923.

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NEW YORK, DECEMBER 8, 1923

MUSIC AND THE THREE R'S

AN argument full of logic and liberality was that delivered last week by Dr. John J. Tigert, United States Commissioner of Education, favoring the adoption of music as a required, instead of "selective," part of the curriculum in the American public schools.

Doctor Tigert has very definite ideas and convictions on this subject; he is unreservedly in favor of according music a higher status in the public educational system; and a spirit of well-grounded optimism happily animates his remarks. "Everywhere," he points out, "the indication is that the day is not far off when music will be taught in all of our public schools, much as reading, writing and arithmetic are now being taught. It seems to me that music will eventually become a definite part of the school curriculum of all schools. It is being universally recognized that education in music fundamentals is an important part of our school processes. . . . Music, in my opinion, might well be taught through all the grades from the kindergarten up to the high school. . . . I believe that all children should be taught not only to sing, but, as many as possible, to play on some musical instrument. . . ."

Thus the Commissioner of Education on a question which has been shamefully ignored or side-stepped by too many authorities in the past. The sound sense in Dr. Tigert's contentions, no less than their refreshing directness, will be readily applauded by every unprejudiced and thinking person. It is doubtful whether any responsible educator will in this advanced day and generation seriously question the high value of music as an educational factor.

Later in his discourse, which is given in full in

last week's issue of MUSICAL AMERICA, the Commissioner touches briefly upon other valuable potentialities of music. He points out its importance in the work of Americanization—a work which finds its most natural and sensible beginnings in the public schools. He emphasizes its high importance as a factor in esthetic training and shows that its study unquestionably makes for mental discipline. In fine, "instruction in music . . . will make for a happier and more contented America. . . ." and will certainly mould us into a more sensitive and cultured people.

It is full time that something concerted were done to give music its rightful place in the study systems of our schools. Progress towards this goal is indeed being made, but the pace is still too slow and the spirit too listless.

Let educators everywhere in this country take Dr. Tigert's words well to heart and apply his ideas as soon as may be, within their own field of influence. An educational diet deficient in musical calories is an ill-balanced affair, whatever its other merits.

The remedy lies with the school authorities. They should shake off their lethargy and act promptly to place music on a level measurably nearer to the venerated three R's.

THE RETURN OF SIR THOMAS

EMERGING from a temporary retirement, following the difficulties which led to the disbanding of the Beecham Opera Company, Sir Thomas Beecham is back once more on the London musical scene. His return restores a picturesque and indomitable personality to the musical life of England, and although he has come forward simply as a conductor, his many adherents will continue to hope for his ultimate resumption of activities in the field of opera.

Here is a man of commanding talents, who has given without stint of his fortune and abilities to further the cause of opera in English. He has been a prophet in his own country; not without honor, to be sure, but lacking the abundant public support which his enterprises needed and deserved. Now Sir Thomas comes back, bâton in hand, to stir London and set the currents of conjecture in motion again.

Sir Thomas is an exhilarating symphonic interpreter, especially of the lyric beauties of a Mozart; but conducting provides too limited a field of play for his unique powers. Music-lovers, not only in England but everywhere, will hope for his speedy return to his natural sphere—that of opera.

TOO MUCH TCHAIKOVSKY

THE music season is still in the green of youth, but already the inevitable Tchaikovsky feast is upon us. Symphonic conductors are again making great play with the Russian's pulsing pages, and everybody, presumably, is happy. Indeed, the quantity of this music that New Yorkers seem able to absorb without fleeing the hall is only equal to the amount certain conductors and orchestras are willing to provide. The worship of Tchaikovsky in local concert-rooms is being carried to ridiculous lengths. Consider the present season's record of the Philharmonic Society. Out of a total of eleven programs given up to Dec. 1 in New York and Brooklyn, no less than seven programs included works by Tchaikovsky. One program—more generous than the others—was devoted in its entirety to the Russian master. All this seems a little too much of a good thing, and while it may content some music-lovers, others—who like a better balance in their musical diet—will sooner or later rebel. In the case of this particular orchestra, it is not surprising to note that a "favored-composer" policy has left room on its programs for virtually nothing in the way of new music by contemporary composers.

IF the observance of National Music Week, planned for next spring, fails to enlist the heartiest sort of cooperation of cities and towns in every section of the country, it will be through no fault of the committee in charge of that great project. The committee has taken the most direct and sensible step imaginable towards making Music Week a readily realized possibility by preparing a "Guide for the Organization of Local Music Weeks," embodying a multitude of suggestions and giving all necessary information to the local committees. The general circulation of this booklet planned by the National Committee should go a long way towards insuring the success of the week.

Personalities



Swiss Violinist Dons Lapland Garb for Stroll in Norwegian Town

From mountainous, inland Switzerland to the Far North seems a mighty jump, but the intrepid concert folk of Europe are making increasingly extended tours in Scandinavia. Stefi Geyer, Swiss violinist, recently returned from a long recital journey through Norway, which took her as far north as Hammerfest. During her visit to this city the photograph of the artist in true Northland apparel was taken. Miss Geyer is scheduled to make her debut in the United States next October.

Urlus—Jacques Urlus, tenor, formerly of the Metropolitan Opera, has signed a contract for a series of exclusive guest appearances at the new Grosse Volksoper in Berlin. The noted Wagnerian interpreter has been heard in some of the rôles for which she won applause in America, including *Tristan* and *Siegfried*.

Harris—In memory of the late Mrs. Alice Mandelick Flagler, the St. Cecilia Club of New York, conducted by Victor Harris, gave a concert at Bellevue Hospital recently. Mr. Harris leads this memorial event annually, to honor the memory of a former member of the organization. The concert was arranged by the hospital service of the New York Tuberculosis Association.

Rinaldi—Rino Rinaldi, the eleven-year-old composer of a cantata which recently amazed the Parisian musicians, has been the object of considerable social lionizing. The boy composer has become something of a fad, according to a copyright dispatch to the New York Herald. In recent weeks he has been invited to a number of the most exclusive drawing-rooms in the French capital to play his own compositions.

Samaroff—The requests received by a popular pianist from unknown admirers are legion. Olga Samaroff recently had a letter from a progressive Chicago newsboy, who calls himself "Samaroff Kelly," soliciting subscriptions for a magazine. Mme. Samaroff subscribed, but she is said to be hesitating about a second request, which is that she make a phonograph record of "The Awakening of the Lion," Kelly's favorite piano work!

Chaliapin—An amusing incident that occurred recently when Feodor Chaliapin attended a theatrical performance on the lower East Side in New York is told by S. Jay Kaufman in the New York Telegram. The noted Russian bass has an interest in vaudeville, and Mr. Kaufman relates that one night in a theater he hummed a ballad which was being sung by a wretched vocalist. A truck-driver on the seat behind him exclaimed: "Hey, I paid for my seat; give the gal a chance!"

De Philippe—One of the secrets of remaining *svette* in the singing profession, according to Dora De Philippe, soprano, formerly of the Chicago Opera, consists in exercise. This artist asserts that she eats fearlessly candies, cream and other fattening dainties, but to make up for this recklessness she does bending exercises thirty-five times each morning before breakfast. The true test of athletic prowess, she asserts, is to be able to touch the back of one's head with the tip of one's toe!

Chamlee—That sometimes a misunderstanding between singer and conductor is the cause of unexpected good was illustrated at a recent Sunday night concert at the Metropolitan, when Mario Chamlee sang the Narrative from "Bohème." This air has not been sung in the original key during the last twelve years by any tenor at this institution except Orville Harrold, it is said, but for some reason Giuseppe Bamboschek led the aria as it was written. Mr. Chamlee, however, took the final high C with such fine effect that he was given a dozen recalls, the musicians themselves joining in the applause.

Taylor—Deems Taylor, who is ambidextrous to the extent of dashing off a few new orchestral works every now and then when he is not engaged in concert reviewing, has provided some graceful music for the production "Casanova," the play from the Spanish, now running on Broadway. Mr. Taylor made extensive researches into the music of the period before setting to work, and is said to have rejected sixteen themes before choosing those used in the play. The composer believes in unobtrusiveness as an ideal for music to the drama, and has his love theme sung by a distant chorus.

Point and Counterpoint

By Cantus Firmus, Jr.

The Unsociable Songsters



A HARROWING case is called to our attention of two bird peddlers who disposed of a cargo of nearly 1000 "Hartz Mountain canaries" to residents of The Bronx. These were guaranteed not to bleach, or lose their voices, but, alas under their pristine yellow, Time disclosed some sere, brown spots as the weeks sped by. What was worse, the coloratura faculties of the caged nestlings were found to be most imperfect! The outraged purchasers concluded that they were entertaining sparrows unawares, and now they are hunting the smooth-tongued impresarios.

Some inkling of the deception arose when it was discovered that the pets had an extraordinary appetite for flies. In a canary this is nothing short of startling. A neighbor, says the New York Tribune, was of the opinion that loneliness was causing the songsters to go back on the terms of their contracts. It was hoped that if two sopranos were placed in one cage, a duet might ensue.

But they had reckoned without artistic temperament! We are told that the two inmates eyed one another hostilely. It was thought best to have the audience leave the hall for a time to minimize the effects of stage-fright! But then it seems Sparrow No. 1 and No. 2 hit upon one of the more gory Verdi operas for their performance. When their patrons returned, a sanguinary deed had been done. One diva had slain the other. . . .

At this point it was deemed appropriate to call in an ornithologist.

Wanted: A Piano

WASHINGTON, Nov. 25.—A chance for a "gentleman, very rich, good and generous," to provide a French maiden with a piano is offered by a letter addressed to "The Mayor of Washington" and received a few days ago. The missive, written in French, tells of the efforts of a charming mademoiselle to save enough money for music lessons. There remains only to acquire a piano, and the writer is inclined to think that an American gentleman will assist her. What a chance for a well-known musical foundation!

More Songs That Aren't Popular

DEAR CANTUS FIRMUS, JR.: Your article on "Pieces That Are Not Our Favorites" has been noted. I am a violinist. I don't play "Gipsy Airs" and I have quit playing "Devil's Trill." . . .

What is the worst piece? I would

suggest (tush! tush!) that the Confederates had to be defeated with a national song like "Dixie." And also that the "Star-Spangled Banner" is one very good reason why musical development of the people at large is retarded in this country. E. D.

Peoria, Ill., Nov. 30, 1923.

With "Punch's" Permish

THE ENGLISH TRIO, a chamber ensemble which last week gave its first concert in New York, was recently the subject of a bit of verse in *Punch*. The lines comment upon the names of the players as follows:

You may search through all Europe from Nenagh to Nish

For such a delightfully named coalish

As that of Mannucci and Melzak and Krish.

In Melzak we note the Slavonic ambish; Mannucci suggests an Italian dish, And there's an exotic allurements in Krish.

Their combined cantilena's as soothing as squish;

'Twould have banished the madness of Saul, son of Kish,

Had he listened to Melzak, Mannucci and Krish.

Their music, I gather, is wholly delish, But their names are the thing that I specially wish

To applaud in Mannucci and Melzak and Krish.

Versatility

(From the Oakland, Cal., Tribune)

WANTED: Pipe organist who can also fill the position of auto mechanic or steno and typist or bldg. custodian or handy mechanic or undertaker. A good, steady position. Box M-110200.

Readers, step up and take your choice of any two jobs!

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

The Importance of Bach

A CORRESPONDENT has written from—well, no matter where, to ask the Question Box Editor if he considers a knowledge of Bach essential and how this "dry" music is to be made interesting to the young pianist.

The Question Box Editor can answer with emphasis, not to say asperity that the musician who does not know his Bach is no musician! As to Bach's being dry, that is a point of view resulting from beginning at the wrong end.

There never was a gayer, merrier, more cheerful person in the world than Bach, for all that his life was no bed of roses. There is an excellent volume of transcriptions of dances from his various suites that are within the range of even a very young pianist, and these are tuneful enough and rhythmic enough to tickle the ears of anyone. The two and three-part Inventions may seem dry, but they are interesting if the form and thematic development is made clear. Some of the solos and choruses in the "St. Matthew" Passion can be made the basis of a story that will interest any child in Bach as a composer, and the next steps should be easy.

???

American Premieres

Question Box Editor:

When and where were the American

premieres of the following operas: 1. "Samson and Delilah." 2. "Werther." 3. "Ariane et Barbe Bleue." M. R.

Newport, R. I., Dec. 2, 1923.
1. New Orleans, Jan. 4, 1893. 2. New York, April 20, 1894. 3. New York, February, 1911.

???

Strauss in New York

Question Box Editor:

What was the date of the first performance of a work by Richard Strauss in New York? A. G. W.

Bridgeport, Conn., Nov. 30, 1923.
The Symphony in F Minor was played in New York Dec. 13, 1884.

???

Address of Sebastiani

Question Box Editor:

Could you furnish me with the full name and address of Sebastiani, the Naples singing teacher? R. H.

Cambridge, Mass., Nov. 29, 1923.
We have not this address. Can any of our readers supply it?

???

Tenor and Baritone Songs

Question Box Editor:

Is it detrimental to a tenor voice to sing baritone arias and songs? V. T. S.

San Jose, Cal., Nov. 27, 1923.

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Yes, unless great care is exercised not to force the middle register beyond the normal tenor volume.

???

"Corde à Jour"

Question Box Editor:

What is the meaning of the term "Corde à Jour?" S.
Topeka, Kan., Dec. 1, 1923.

An open string on the violin.

???

The Country Dance

Question Box Editor:

Is a country dance necessarily a dance of the folk variety? X. Y. X.
Detroit, Mich., Nov. 30, 1923.

No. The term is merely a corruption of the French "contre danse." The old-fashioned quadrille was, properly speaking, a country dance.

???

Choir Singers' Needs

Question Box Editor:

What does a choir singer need most to secure a good position in New York? V. V.

Augusta, Ga., Nov. 30, 1923.

Primarily a voice of some power well placed, then ability to read at sight. Experience in choir singing is also desirable.

Contemporary American Musician

No. 304
Emil J. Polak

EMIL J. POLAK, pianist, accompanist, coach and composer, was born in New York Dec. 16, 1889. He went to the



© Underwood & Underwood
Emil J. Polak

New York grade schools and the College of the City of New York, but left the latter institution before taking his degree. His first musical study was on the piano at the age of about six years, and he continued with private teachers until 1902, when he entered the National Conservatory, New York. For two years he studied piano and harmony at this institution and then went to Prague, where he entered the Conservatory, taking piano with Heinrich von Kahn and composition with Stecker. He graduated in 1908, conducting at the graduation concert his "Idyll" for orchestra, based upon American Negro themes. During his student years he played in

public during the vacation months in Bohemia and southern Russia. On graduating from the Conservatory he was répétiteur for two years at the Prague Opera, and during that time he also toured in concert in Germany, Bohemia and Austria. He returned to America in 1910 and was accompanist for three years with Putnam Griswold, and also played for Hermann Jadlowker. In 1911 he returned to Prague for one month to conduct the Prague Philharmonic in his compositions, "Belisante," a symphonic poem; a Ballade for Orchestra and "Psyche," a dramatic scene for soprano and orchestra. Mr. Polak has also toured with Orville Harrold, Margaret Matzenauer, Anna Fitzi, Mary Garden, Queena Mario, Merle Alcock and Marcella Craft. In February, 1919, he was engaged by Josef Stransky, conductor of the New York Philharmonic, to play the piano part in a performance of Respighi's "Fountains of Rome." Mr. Polak's compositions are mostly songs, but a string quartet and a piano quintet, besides the numbers named, have been heard with success in Europe. The most popular of his songs are "The Eagle" and "Thought." Mr. Polak makes his home in New York, giving his time to coaching and accompanying.

LEVITZKI CHEERED BY PHILADELPHIANS

Pianist in Memorable Recital
at Academy of Music Gives
Exacting Program

PHILADELPHIA, Dec. 1.—Mischa Levitzki, in his recent recital at the Academy of Music, so delighted a good sized audi-

ence that it was reluctant to let him depart, and greatly enhanced his reputation with local music-lovers as one of the most distinguished pianists of the younger generation. Only an exceptionally versatile and well rounded pianist could play so well as he did throughout such a program as he presented.

EMMA NOÉ

Soprano



N. Y. Herald

"Miss Noé sang with much color and warmth, and showed fine control of extensive dynamics."

N. Y. Evening World

"A fine, fresh voice and ingenuous manner."

N. Y. Tribune

"A voice of agreeable quality and much expression."

N. Y. Sun and Globe

"Her voice was well controlled and produced with excellent diction."

N. Y. Times

"Rich tonal quality, fluency, and a decidedly advanced musical intellect."

N. Y. Telegraph

"The audience was given a treat and Miss Noé's efforts were rewarded by liberal and continuous applause."

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Beginning with a superb performance of Liszt's arrangement of Bach's Organ Prelude and Fugue in A Minor, in which the "voices" of the Fugue were finely and sensitively articulated, he next gave especial enjoyment with the unaffected simplicity and tonal beauty of his playing of a Gluck-Brahms Gavotte, which evoked a veritable storm of applause. Thoughtful as well as brilliant was his presentation of the major number of his program, Schumann's Etudes Symphoniques.

Followed a charming group of shorter pieces, including Ravel's "Jeux d'Eau," Debussy's "La Fille aux Cheveux de Lin," and Chopin's Etudes in G Flat, D Flat, A Flat and C, Prelude in A, and the A Flat Polonaise, to which the necessary supplement was one of the Valses, all played with poetic understanding and mercurial differentiation.

Levitzi's own A Major Waltz, heading the final group, was followed by Rubenstein's Staccato Etude, Tchaikovsky's "Troika," and Liszt's Twelfth Hungarian Rhapsody. Also by several extras not on the printed program. Always Mr. Levitzki's resourceful technique was subordinated to his artistic purposes in interpreting the composer's message, and the result was an unusually fine recital. C. D.

Charlotte Lund Presents "Butterfly"

Charlotte Lund, soprano, gave another of her opera recitals in Rumford Hall on the afternoon of Nov. 20, presenting a tabloid version of Puccini's "Butterfly." Without costumes, scenery or orchestra, Mme. Lund achieved admirable results. She does not pretend to give an analysis of the score, but presents illustrations of the principal themes, tells the story delightfully and sings the chief solos with artistry and understanding. N. Val Peavey, pianist and baritone, as assisting artist, did effective work in making the afternoon enjoyable to a good-sized audience. H. C.

Margaret Anderton, Pianist, to Resume Lecture Course

Margaret Anderton, concert pianist, whose lecture-recitals have provided an interesting feature for several concerts, has resumed her concert work in addition to her piano classes in Carnegie Hall. Miss Anderton's recitals are devoted to an exposition of opera performances and symphony concerts current in New York and by her appeal to non-professional audiences she has done much to create a new interest in concert and opera-goers. Miss Anderton has devoted a large share of her time to research work regarding the function of music for curative purposes, and her discoveries have constituted a valuable addition to the knowledge of the subject. She is a member of the editorial staff of the *Musican*.

Trabilsee Presents Pupils in Recital at Wurlitzer Auditorium

Tofi Trabilsee, teacher of singing, presented several of his pupils in recital at the Wurlitzer Auditorium on Nov. 20. A capacity audience received the young singers with acclaim and demanded many encores. The program, which included songs and familiar operatic arias, was given by Helen Sullivan, Virginia Laing, Rita Hamsun, Mrs. Gilles, Mary Deacher, Ruth Barth, Elizabeth Allen, William Quinn, Michael McGrath and Mr. Phillip. In response to the demand

of the audience Mr. Trabilsee sang the Prologue from "Pagliacci," an aria from Gounod's "Faust" and Caruso's "Dreams of Long Ago." Mr. Trabilsee has planned several other musicales to give his students experience. His classes include several unusual voices which he plans to introduce to the public at an early date.

INDIANAPOLIS HAILS ARTISTS

Elena Gerhardt Sings with Männerchor —Mme. Homer in Recital

INDIANAPOLIS, Dec. 1.—Elena Gerhardt, soprano, was soloist with the Indianapolis Männerchor in an artistic concert on Nov. 19 and excited pronounced enthusiasm in songs by Schubert, Brahms, Weingartner and Strauss. Paula Hegner was accompanist. The male chorus, conducted by Earl Reckzeh, sang several numbers à cappella.

Mme. Louise Homer, contralto, appeared at the first concert of the course of three sponsored by the Federation of Indianapolis Public School Teachers, on Nov. 21 at Caleb Mills Hall, and was heartily greeted in solos from the operas "Samson and Delilah" and "Werther" and many miscellaneous numbers. Her accompanist was Ruth Emerson.

Founders' Day was observed on the afternoon of Nov. 13 by the Mu Phi Epsilon, when a program of piano, violin and vocal numbers was given at the Herron Art Institute by Lucille Lockman Wagner, Geraldine Trotter, Marie Dawson Morrell, Helen Boone, Martha Grafft, Jessamine B. Fitch, June C. Baker, Mildred Johns, Ruth Beals and Mrs. Frank Edenharter.

Delibes' opera, "Lakmé," was reviewed at the November meeting of the Harmonie Club at the home of Mrs. George P. Meier on the afternoon of Nov. 19. Excerpts were sung by Mrs. E. E. Flickinger, Mrs. James Pearson, Mildred D. Emery, Mrs. A. Morrill, Mrs. Everett Johnson, Mrs. Fitch and Mrs. S. E. Renstermaker. The accompanists were Mrs. Frank Edenharter, Paula Kipp, Mrs. S. K. Ruick and Helen Julia Smith. Mrs. Norman Schneider related the story in an original poem.

PAULINE SCHELLSCHMIDT.

Mme. Cahier Engaged for Mahler Work

Mme. Charles Cahier has been engaged for the performance of Mahler's "Das Lied von der Erde" to be given by the New York Society of the Friends of Music on Jan. 27. This will make the sixty-ninth time Mme. Cahier will have appeared in the work and will be her fourth appearance in it in New York. She came from Europe for the New York premiere in February, 1922. Also she sang the contralto part the first time the work was given in Europe.

Supreme Concert Bureau to Direct Herma Menth's Tour

Herma Menth, pianist, is now under the direction of the Supreme Concert Bureau, which is booking her for an extensive tour. Miss Menth will give an Aeolian Hall recital on Tuesday evening, Jan. 8.

Samuel Dushkin, violinist, who will make his American debut in January, achieved an outstanding success in his second London recital on Oct. 24. Recently he appeared at the Reims Conservatory and as soloist with the Colonne Orchestra in Paris.

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 - b—A Maiden's Yea and Nay
 - c—An Evening Song
 - d—Two Roses
 - e—Ah Love But a Day
- 2—Piano
 - a—Mazurka
 - b—Nocturne
- 3—Waltz Song—Moonlight-Starlight
- 4—Piano
 - a—Berceuse
 - b—Scene de Ballet
- 5—Songs in Costume
 - a—Minuet La Phyllis
 - b—Come Out in the Sweet Spring Night
- 6—Song Cycle—Song of the Seasons
 - a—Spring
 - b—Summer
 - c—Autumn
 - d—Winter

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PHILADELPHIANS IN STRAVINSKY PUZZLE

Wind Instrument "Symphony" Sounds Like Musical Symbolism Gone Wrong

By H. T. Craven

PHILADELPHIA, Dec. 1.—At presentations of ultra-modern music paralysis of the critical faculty is only too readily induced by recalling that the "Forest Murmurs" in "Siegfried" was once described as suggesting a railway train rumbling over a trestle. Much of the repugnance with which conscientious auditors of Stravinsky would naturally receive his creations is tempered by the thought that perhaps the radical Russian, like the once radical German, has been misjudged.

Some applause therefore followed the initial performances in this city of "The Symphony for Wind Instruments," given by the Philadelphia Orchestra in the Academy of Music on Friday afternoon and Saturday evening of last week.

It had undeniably been hoped by optimists that the composition would not sound as bad as it did. There remained a crumb of comfort in the reflection that perhaps this "symphony," dedicated to the memory of Claude Debussy, was not so bad as it sounded. For this music, or rather this congeries of tones, which the composer told Mr. Stokowski had been devised to picture sombre sculpture

or a mortuary temple of Hellenic simplicity and severity of line was not objectively pleasurable to hear.

A monotonous introduction is followed by employment of the heavier brasses in which occasional accents of solemnity are traceable and the hint of a death march rhythm. Save that the past and its errors must make the judicious grieve, one would say that this extraordinary score of Stravinsky's must continue to be repellant to sensibilities not precisely attuned to those of the composer. The general impression produced by this singular work in 1923 is that it is both futile and interesting—an essay in musical mysticism and symbolism gone very wrong indeed. If time is to change this verdict, probabilities that Chinese music may become enjoyable to Occidental ears are strong.

The orchestra triumphed over the manifold difficulties of the score and subsequently reduced what were once held to be the "complexities" of Strauss' "Till Eulenspiegel" to the most engaging simplicity. This serio-comic tone poem was superbly played.

Thaddeus Rich, concertmaster, in magnificent form glorified the Bruch Concerto for Violin with ripened art and assured technique. His tone was rich and firm, instinct with poetic imagination, colorful and glowing with radiance. This number became indeed the dominant feature of the program, which included also the "Finlandia" of Sibelius and Weber's "Invitation to the Dance."

Samoiloff's hospitality. The receptions planned for the season will be important features at the Samoiloff studios.

Graffman Opens Second New York Season

Vladimir Graffman, violinist and exponent of Leopold Auer's method has begun his second season of teaching in New York. Mr. Graffman studied for five years with Auer at the Petrograd Conservatory, and achieved distinction

WINNIPEG HEARS VISITORS

Artists of Many Nationalities Appear in New Season of Unusual Activity

WINNIPEG, Dec. 1.—Opening a new music season of unusual activity, Goran Follinger, Swedish violinist and composer, gave an interesting recital, assisted by Fred M. Gee at the piano. Josef Lhevinne, pianist, was the visiting artist heard at the convention of the Manitoba Teachers' Association. His superb playing aroused great enthusiasm. Dame Nelly Melba, appearing under C. P. Walker management, sang to the record audience of the season and received a remarkable ovation. Dame Clara Butt and Kennerley Rumford also returned for a noteworthy concert. Marcel Dupré gave a fine organ recital in the program of which works by Bach were the outstanding feature. Vladimir de Pachmann, appearing under the management of Prof. W. N. Shinn, played and talked to one of the most interesting audiences of the year.

Percy Grainger, pianist, made two appearances with the Winnipeg Male Choir under Hugh Ross, and both concerts were highly successful both artistically and financially. The Women's Musical Club introduced Bertha Crawford, soprano, of Toronto. Mrs. J. Y. Reid is presiding over the Club's activities, which are rich in promise for the season.

MARY MONCRIEFF.

Beatrice MacCue Pupils Sing Songs of Mana Zucca in Contest

Pupils of Beatrice MacCue, contralto and teacher, sang two of Mana Zucca's songs in contest, with the composer acting as judge recently. The songs were "Ah Love, Will You Remember?" and "I Love Life." First prize was awarded to Helen Ely and second prize to Mrs. Hartley Sinclair. Honorable mention was given to Mrs. R. C. Pear-sall. Following the contest Mana Zucca sang several of her children's songs.

Mrs. Hill of Tennessee Visits New York

Mrs. Jefferson Franklin Hill of Memphis, one of the leading musical personalities of Tennessee, was a visitor to New York City last week and attended the executive board sessions of the National Federation of Music Clubs. Mrs. Hill has been president for several terms of the Beethoven Club of Memphis, which has brought notable artists to Memphis for thirty-six years.

Samoiloff Entertains for Singers

Lazar S. Samoiloff, teacher of singing, gave a reception in honor of Thalia Sabanieva, soprano, and Miguel Fleta, tenor, both of the Metropolitan Opera Company, at his New York home on the evening of Nov. 17. About 250 persons, many of them prominent in the musical world, were present and enjoyed Mr.

as a soloist in Europe. He accompanied Jascha Heifetz to this country in 1920 after a concert tour of Russia, China and Japan, and made his American debut in San Francisco. He has appeared as soloist with the Minneapolis Symphony, the Russian Symphony, the California Symphony of Los Angeles, and the Festival Orchestra of New York. Mr. Graffman was heard in a program of compositions by Mana Zucca at the Ampico Studios on Nov. 22, playing a "Ballade and Caprice," and he also took part in a program with Boris Levenson in Aeolian Hall on Nov. 18.

OPERA STARS ON TOUR

Galli-Curci and Johnson Among Visitors to Des Moines—Grainger's Recital

DES MOINES, IOWA, Dec. 1.—Amelita Galli-Curci, soprano of the Metropolitan Opera, was acclaimed by an audience which packed the Coliseum at her recent recital, which was under the local management of George F. Ogden.

Edward Johnson, tenor of the Metropolitan Opera, was the visiting artist at the Iowa State Teachers' Convention and was warmly applauded by an audience estimated at 6500 persons. He was assisted by Bertha Farner, who sang with him an excerpt from "Madama Butterfly" in costume.

Percy Grainger, pianist, who gave a recital under the auspices of the Fortnightly Musical Club at Hoyt Sherman Place, was cordially welcomed on this, his first visit to Des Moines.

Paul Stoye, head of the piano department of Drake University, gave an interesting recital recently at the University Auditorium.

HOLMES COWPER.

Harvard Glee Club to Make Tour

The Harvard Glee Club, Dr. Archibald T. Davison, director, will open its annual mid-season tour with a New York concert in Carnegie Hall on the evening of Dec. 22. Other cities in which it will appear are Cincinnati, Chicago, St. Louis, Springfield, Ohio; Pittsburgh, Washington and Albany.



JOHN CHARLES T H O M A S

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The Music Critic and the Whims of Fashion

THAT a critic, in his notice of a concert, should write in language which will inform those readers of his paper who do not understand music, and should even at times describe the gowns worn by the artists, is the opinion expressed by H. C. Colles in a recent address before the class in news-writing at New York University. Mr. Colles, who is now spending three months as guest critic for the *New York Times*, finds some difficulty in the description of dresses, "for," he says, "I am not an expert in feminine attire," but he fully realizes the news value of such information.

The audience the critic is addressing through his newspaper, he points out, comprises not only those who were present at the concert and are anxious to see what is said about it the next morning, but also a vast number of persons who could not attend, and are interested to know what happened. For the sake of clearness, it is necessary to tell these some commonplace things about the size of the audience, and so on.

To emphasize the value of a notice written in terms which the lay reader can understand, he quotes the familiar story of the "Moonlight" Sonata. Beethoven gave this a name which exactly describes it to a professional musician; but a critic, trying to interpret it for his readers by analogy, wrote of the first movement that it reminded him of moonlight on a cool autumn evening, and so came the popular name, the "Moonlight" Sonata.

Mr. Colles does not entirely agree with those who think it necessary to give advice to the artists. "The young critic," he says, "is too apt to consider this as part of his duty; and I always shudder when I turn over my old scrap-book and read the advice I gave to musicians. With the passing of the years, I have grown less and less critical in my comment for the *London Times*. When the occasion arises, I do not hesi-

tate to point out obvious improvements that could be made, but such occasions are rare. I now try to tell how the music affected me, and to share my experiences with the readers of my paper. This is not a bad idea for an inexperienced reporter to follow, even if he is reporting for the provincial press."

To the young man whose knowledge of music is very limited, he recommends a course which, alas! is only too familiar to many a veteran, recalling his cub days. He suggests that, confronted by the complex task of "writing something about this show," he should go to those in the audience who know music and ask their opinions. This works very well if he is content to question one man, and let it go at that. But one cub of our acquaintance conscientiously sought the opinions of four persons, all of whom knew music, but each one of whom violently contradicted all the others! It may be imagined what kind of a notice the unfortunate youth produced when he tried to walk the tight-rope between all these conflicting views for next morning's paper.

Modern School Lacks Leader

Mr. Colles delivered a lecture under the auspices of the League of Composers, Inc., in the Anderson Galleries on the afternoon of Nov. 25. He spoke on "The Conditions of Modern European Music," and shed many interesting side-lights on the musical situation abroad, especially in England. While expressing his admiration for some of the modern tendencies, he said that he has not yet discovered an impulse of mind that could not be expressed in any other way. The development of the modern school, he believes, depends on the advent of a great creative mind, and he does not believe that it has yet arrived. "It is the matter, not the manner, that matters," he says. Modern songs in French and Spanish were sung by Raymonde Delaunoy, mezzo-soprano of the Metropolitan, and John Barclay, baritone, who were accompanied at the piano by Leroy Shields and Frederick Bristol respectively.

Vladimir Dubinsky Opens New Studios

Vladimir Dubinsky, 'cellist, opened his spacious new studios at 307 West Ninetieth Street, on Sunday afternoon, Nov. 25, with a reception and musicale, when the program comprised a Sonata by César Franck, played by Nicholas Nicholaieff, pianist, and Samuel Stilman, violinist; a Brahms Sonata interpreted by Ariel Ruchsstein, pianist, and Mr. Dubinsky, and a Brahms Quintet for two violins, viola, 'cello and two pianos, performed by Boris Kreinine, first violin; Karl Kreuter, second violin; Mr. Stilman, viola; Mr. Dubinsky and Mr. Nicholaieff. Among those present were Mr. and Mrs. Eugene Bernstein, Mr. and Mrs. M. Fonaroff, Josef Borissoff, Mme. Soder-Hueck, Joseph and Helen Adler, Boris Levenson, Joseph Martucci and F. W. Riesberg.

Louis Robert Presents "Elijah" in Brooklyn Church

Louis Robert, organist and choirmaster of the Church of the Holy Trinity in Brooklyn, presented the second part of Mendelssohn's "Elijah" as a part of the service on the evening of Nov. 25. An augmented choir had the assistance of G. Duberta, baritone; Sarah Gore, soprano; Hattie Browning, contralto, and W. V. Taylor, tenor. The first part of the oratorio was given on a Sunday in October.

Mme. Ziegler Curtails Teaching Schedule to Prepare Book

Owing to the time necessary for the final preparation of her book on "The Fine Art of Singing," Mme. Anna E. Ziegler, director of the Ziegler Institute of Normal Singing, has announced that she will limit her instruction to private tuition for the next few months. She expects to have the work in the hands of the publishers by spring.

Caroline Lowe-Hovey Pupil Sings

Ralph L. Pembleton, pupil of Caroline Lowe-Hovey, gave a program at the luncheon of the Neighborhood Social and Industrial Clubs at the Hotel McAlpin,

on Nov. 19. He sang Campbell-Tipton's "Spirit Flower," "Heigh-ho" by McPhillips, "Down in the Forest" by Ronald and "Little Town in the Old County Down." Several encores were demanded.

Joel H. Kessler Opens Violin Studio in Brooklyn

Joel H. Kessler, violinist and teacher, has opened a studio at 688 Greene Avenue, Brooklyn, where he will teach violin and hold weekly classes for quartet and orchestral practice. Mr. Kessler was born in New York and studied with Adolph Brodsky in Manchester, England, and with Halir and Exner in Berlin.

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GLADYS AXMAN

AS "SANTUZZA"

WITH
SAN CARLO OPERA COMPANY
Boston, Nov. 22, 1923

BOSTON POST, Friday, Nov. 23, 1923.

Mme. Axman Superb in Leading Role

Mme. Axman, who is well known in Boston, sang before a large and distinctly appreciative audience.

Her voice is soothingly charming and is replete with a subtle sincerity which is augmented by a pleasingly strong personality. She is a wonderfully fascinating singing actress.

BOSTON GLOBE, Friday, Nov. 23, 1923.

Doubtless this gratifying attendance at a "repeat" was due in a large measure to the presence in the cast—for the only time this season—of Mme. Gladys Axman, a Boston girl who has won for herself a large measure of success on the operatic stage.

Mme. Axman's voice, a clear, rich soprano, proved to be as pleasing as on her previous visits. Her Santuzza showed a keen appreciation of dramatic values and contributed materially to the remarkably good ensemble.

CHRISTIAN SCIENCE MONITOR, Friday, Nov. 23, 1923.

Especial interest attached to the reappearance of Mme. Gladys Axman in the role of Santuzza. Her representation was distinguished by sincerity and emotional power. Both she and Mr. Salazar set a good example to their fellow workers by addressing their remarks to each other rather than to the audience or the conductor.



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December 11, 1923

at 8:15

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by

Marie Stapleton Murray

Soprano

- | | |
|------------------------------------|----------------------|
| I. | |
| 1. O del mio amato ben | Donaudy |
| 2. Freschi luoghi, prati aulenti | Donaudy |
| II. | |
| Aria—Suicidio (La Gioconda) | Ponchielli |
| (By request) | |
| III. | |
| 1. Should He Upbraid (Old English) | Bishop |
| 2. Two Songs of the Desert | Montague Ring |
| (a) An Eastern Lullaby | |
| (b) Warrior's Love-Song | |
| 3. Spring | Louis Baker Phillips |
| IV. | |
| 1. Plaisir d'amour | Martini |
| 2. Dansons La Gigue | Poldowski |
| 3. L'Absence | Berlioz |
| 4. Toujours | Fauré |
| V. | |
| 1. Meine Liebe ist grün | Brahms |
| 2. Wiegenlied | Brahms |
| 3. Vergebliches Standchen | Brahms |
| 4. Cacilie | Strauss |
| VI. | |
| 1. The Steppe | Gretchaninow |
| 2. Take Joy Home | Bassett |

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Graveure Displays Many-Sided Art in Eight Years' Career in United States

(Portrait on front page)

LOUIS GRAVEURE, baritone, has been a leading artist of the American concert platform since he announced his first recital in the United States about eight years ago, and promptly attained recognition by the individuality and many-sided character of his art. He has sung all over America, establishing himself in high favor with concert audiences everywhere. As is invariably the case, he ran the gamut of many vocal moods and types in his New York recital at the Town Hall on Sunday afternoon.

German lieder were represented by a Schubert group, of which "Der Wanderer" was significant in its dramatic conviction, allied with deep pathos in the appeal "Wo bist du, mein geliebtes Land?" There was captivating charm in the singer's delivery of "Der Jüngling an der Quelle," and the grace of his

mezza-voce was further illustrated in Franck's "Cloches du Soir" and Chausson's setting of Verlaine's poem, "Apaisement." Ernest Bloch's "Vagabondage," included in the French group, was remarkable for graphic descriptive power.

In a group of Irish melodies, arranged by William Arms Fisher, "Silent, O Moyle," given with fluent declamation and artistic phrasing, was notable; and apt instances of Mr. Graveure's sense of humor and gift of characterization were furnished in his interpretation of "The Blatherskite" and "The Leprechaun." Alice Barnett's "A Caravan from China Comes," set to Richard Le Gallienne's text, was prominent in the English group. The audience was enthusiastic, and many encores were demanded. One of these, Handel's "Ombra mai fu" was sung with such full meaning that it became a feature of the recital. Arpad Sandor was, as usual, an artistic accompanist. P. J. N.

Operas at Metropolitan

[Continued from page 11]

Hunter, George Meader and Pietro Audisio as the briefly vocal *Esquires*. The solo *Flower Maidens* included Marcella Roeseler, Grace Anthony, Raymond Delaunoy, Laura Robertson, Phradie Wells and Henriette Wakefield. The work of the orchestra merits the highest commendation; it was sonorous and finely synchronized under Artur Bodanzky's baton. The choral contribution to the solemn temple rituals was generally very good, particularly the pianissimo offstage singing. The stage was smoothly managed, under Wilhelm von Wymetal's generalship. R. M. K.

A New "Cio-Cio-San"

A new *Cio-Cio-San* came to the Metropolitan stage on Wednesday evening of last week in the person of Elisabeth Rethberg. The latter's vocal endowments are by now familiar even to the least discriminating; as the heroine of Puccini's popular opera of Japan, Mme. Rethberg showed histrionic accomplishments of no mean order. But it was her fresh, clear and always beautiful voice that held one as in a spell. Lovely to hear were this *Butterfly's* joys and plaints. In the duet with *Pinkerton* which ends Act I Mme. Rethberg sang with most exquisite lyric art, while the "Un bel di vedremo" air and scene had convincing dramatic intensity. She was given an ovation after the well-known song. In fine, a really capital interpretation of the popular rôle.

The other leading parts as well were in most competent hands. Mr. Martinelli was a manly-appearing *Pinkerton*, and one who sang with both fire and polished art. Mr. De Luca was a genial *Consul*, rich in voice; Marion Telva was satisfying as *Suzuki*, Mr. Bada an excellent *Goro*, and the other rôles were safely entrusted to Phradie Wells, Pietro Audisio, William Gustafson, Vincenzo Reschiglian and Paolo Quintana. Mr. Moranzoni conducted. B. R.

Danise's Début as "Athanael"

Giuseppe Danise assumed the rôle of *Athanael* for the first time Thursday evening in Massenet's "Thaïs." Mr. Danise was histrionically excellent while vocally he was in glorious form. He interpreted the rôle with full, rich vigor instead of portraying a pallid, ascetic monk. He was recalled again and again.

by the great audience. Mme. Jeritza was again in the title rôle, a vivid and strikingly individual singer and actress. The other parts were competently cared for by Marion Telva, Minnie Egner, Nannette Guilford and Messrs. Tokatyan, Ananian and Reschiglian. Louis Hasselmans conducted. H.

A Matinée "Rigoletto"

A capital performance of Verdi's "Rigoletto" was given at the Saturday matinée with Mr. De Luca in the title rôle, Mr. Fleta as the Duke and Queena Mario as *Gilda*. The remainder of the cast included Mmes. Perini, Anthony, Guilford and Grassi, and Messrs. Mardones, Bada and Picchi. Mr. Papi conducted. Mr. De Luca's performance of the part is too familiar to require extended comment. He sang as he always does, superbly, and acted with finesse. Mr. Fleta strengthened the impression made at his former appearances by his beautiful voice and his excellent acting. Miss Mario's singing was admirable in every way, and she brought a wistful note to the part that was wholly charming. The minor characters were adequately filled. J. D.

"Roméo" Repeated

Saturday evening brought a repetition of "Roméo et Juliette" with a star cast, which gave a superb performance. Lucrezia Bori gave one of the most beautiful interpretations of *Juliette* which has been heard at the Metropolitan for many seasons. Exquisite in quality, Mme. Bori's voice was a joy throughout the performance. She sang the cadenzas with absolute fidelity to pitch and the duets with Gigli, the *Roméo*, offered a blending of tone which brought instant recognition from the capacity audience.

Mr. Gigli gave a delightful characterization of *Roméo*, and his solos aroused storms of applause. The two main artists were given adequate support by Raymond Delaunoy as *Stephano*, Henriette Wakefield as *Gertrude*, Rafael Diaz as *Tybalt*, Pietro Audisio as *Benvolio*, Gustav Schützendorf as *Mercutio*, Millo Picco as *Paris*, William Gustafson as *Gregorio*, Adamo Didur as *Capulet*, Leon Rothier as *Friar Laurence*, and James Wolf as *The Duke of Verona*. Louis Hasselmans conducted with distinction. D. L. L.

Sunday Opera Concert

New color was given to the popular Sunday evening concerts at the Metropolitan last Sunday when several operatic scenes were given in their entirety.

Act V from Gounod's "Romeo and Juliette" presented Queena Mario as a charming impersonation of *Juliette* with Armand Tokatyan as *Romeo*. The impassioned scene and the delightful singing of Miss Mario and Mr. Tokatyan won storms of applause for the artists. The first scene of Act II from Boito's "Mephistofele" was given with great spirit by Frances Peralta, Marion Telva, Mario Chamlee and José Mardones.

[Continued on page 35]



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Panorama of the Week's

Opera Continues with Brilliant Performances of Favorite Works

Claudia Muzio Makes First Appearance of Season as "Madeleine" in Andrea Chenier—"Carmen" Introduces Alice Gentle as Guest Artist—Rosa Raisa Is Superb in "Aida"—Virgilio Lazzari Sings Name Part in "Mefistofele"

CHICAGO, Dec. 1.—Brilliant successes by Claudia Muzio in "Andrea Chenier," Rosa Raisa and an all-star cast in "Aida," and Alice Gentle in "Carmen," made the week an interesting one to the patrons of the Chicago Civic Opera.

Boito's "Mefistofele" was repeated on Saturday night with Virgilio Lazzari singing the name part for the first time in Chicago. Lazzari followed his own interpretation, which is nearer the traditional *Mefistofele* than that of Chaliapin. He dressed as a cavalier, according to the text, except in the prologue and the Broken Scene, and gave a portrayal that was very effective. Vocally he was unsurpassable. Warm, rich, resonant, his voice fairly thrilled his auditors. The audience responded with several enthusiastic demonstrations.

The balance of the cast was familiar, including Edith Mason, Cyrena Van Gordon, Angelo Minghetti, Myrna Sharlow, Maria Claessens and Kathryn Browne. Giorgio Polacco conducted.

"Manon" was presented on Monday night, with Mme. Mason in the title rôle, and Fernand Anseu as the *Chevalier des Grieux*. Anseu was particularly fine in his passionate delivery of his third act music. Edouard Cotreuil, reliable artist and good bass, gave a carefully thought out delineation of the elder *Des Grieux*, and good work was also done by Alice d'Hermanoy, Beryl Brown and Kathryn Browne. Ettore Panizza, conducting, gave a thoroughly satisfying reading of Massenet's score, bringing out its beauties with authority and poetic feeling.

Claudia Muzio Triumphs

The first appearance this season of Claudia Muzio was a veritable triumph. She sang *Madeleine* in Giordano's "Andrea Chenier" and entered absolutely into the rôle, giving herself so wholly to the part of the hysterical girl in the great third act that she was still in a daze when she came before the footlights to acknowledge the storms of applause that rocked the theater from pit to dome. Her third act solo, in which the soprano gets practically her only chance for vocal display, was sung with a smoothness and glorious tonality that made it unbelievably beautiful, and Miss Muzio's musicianship throughout was impeccable.

One of the most eloquent moments of the present season was provided by the singing of Kathryn Meisle as *Madelon*. By sheer beauty and sympathy of tone she lifted a small part into one of the most important bits of the opera, neither overdoing the acting as the old woman who gives her son to the Revolution, nor slighting it. The audience sat in spell-bound silence while Miss Meisle's beautiful, opulent contralto voice sang the touching phrases of farewell.

Giulio Crimi, in the name rôle, had his best moments in the last act. Giacomo

Rimini, an actor of real merit, showed vast vocal improvement in his singing as *Gerard*. José Mojica gave a polished and carefully wrought delineation of the spy. Vittorio Trevisan, as *Mathieu*, accomplished an artistic and satisfying characterization. The stage management, however, was inadequate, and the singers were drowned out at times by the orchestra. Mr. Polacco was in charge.

Rosa Raisa in "Aida"

The peak of the season, thus far, was reached in the all-star performance of "Aida" on Wednesday night. The house was sold out five days before the performance.

Rosa Raisa as *Aida*, was at her matchless best; perfection itself. Her voice was gorgeous in texture, warm and certain of its glorious high notes and full of fire and feeling. New costumes were worn with fine pictorial effect. Louise Homer gave such a performance of *Amneris* as only comes from long routine and experience. After twenty-five years on the operatic stage, she is making in Chicago the greatest successes of her career.

Charles Marshall's *Radames* showed the great advance in his art over previous seasons. He made the "Celeste Aida" a true love song, and not a challenge to combat. His magnificent voice is under complete control, and he knows how to carry his part of a trio or duet without trying to make it a solo. Virgilio Lazzari gave the sonorous, dignified performance of *Ramfis* expected of him. Alexander Kipnis, a newcomer in the cast, was a majestic figure and rich-voiced singer as the *King*. Cesare Formichi found the rôle of *Amonasro* a chance for the full power of his great and gorgeous-toned baritone. Anna Ludmila and the corps de ballet danced admirably. Mr. Polacco conducted.

Rimsky-Korsakoff's "Snow Maiden" was repeated on Thursday night with the familiar cast: Edith Mason, Irene Pavloska, Doria Fernanda, Georges Baklanoff, Angelo Minghetti, Désiré Defrère and Edouard Cotreuil. Pietro Cimini took the bâton.

Alice Gentle Makes Début

"Carmen" was given a special performance, outside of the subscription series, on Friday night, and Alice Gentle appeared for the first time with the Chicago Company as guest artist. She proved a very interesting personality, whose *Carmen* has points of its own to give it rank among the great delineations of the rôle. It was heard at Ravinia three seasons ago, but she has worked out the details very closely since then. She has the voice, the intellect and the temperament for the part, and hers was a plausible interpretation, or combination, of Bizet's *Carmen* and Prosper Mérimée's passionate heroine.

Fernand Anseu was *José*, and where the music demanded power he was very fine. Georges Baklanoff sang *Escamillo*,

and Margery Maxwell as *Micaela* sang the third act aria very excellently. Alice d'Hermanoy, Irene Pavloska, Désiré Defrère and José Mojica and Edouard Cotreuil were also in the cast. Ettore Panizza conducted.

"L'Africana" was repeated this afternoon by the same cast that revived this old opera last week: Rosa Raisa, Florence Macbeth, Giulio Crimi, Cesare Formichi and Alexander Kipnis, with Mr. Panizza conducting.

FARNSWORTH WRIGHT.

PROVE QUALITIES OF CIVIC SYMPHONY

Helen Freund Is Soloist—Flonzaleys and Ganz Play on Sunday

CHICAGO, Dec. 1.—The Civic Orchestra, Chicago's training school for symphony players, showed the artistry and musical proficiency of a true symphonic body at its first concert of the season, last Sunday. Founded by Frederick Stock, Eric Delamarter and the Civic Music Association, it has already fulfilled the most sanguine hopes of its promoters. In Weber's "Oberon" overture and Schubert's "Unfinished Symphony" it achieved variety of shadings, color, contrast, good tone, admirable precision, and fine ensemble work.

Helen Freund, a very young coloratura soprano, was the soloist. She sang the Polonaise from "Mignon," and followed this with Weckerlin's "Nina," orchestrated by Eric Delamarter, as an extra. Frederick Stock conducted. Miss Freund is the first westerner to benefit from the Juilliard Musical Foundation. She is a pupil of Mrs. Herman Devries. The admirable quality and sweet freshness of her voice gave her an immediate success. She showed also the effects of excellent schooling, and a charm and style that could hardly fail to call forth a hearty demonstration of approval.

The Flonzaley Quartet played on the same afternoon at the Studebaker Theater. Modern music was represented by a Vaughan Williams quartet, which was written in more than one tonality at once and yet seemed clear. The classic outline of the Mozart Quartet in A was as clearly set forth as the modern scheme of Williams' G Minor. Truly a superb organization.

Rudolph Ganz, in a piano recital at the Playhouse, was refreshingly sane in his playing, and free from effusion and sentimentality, and his work was marked by feeling and intelligence. The Schumann F Sharp Minor Sonata and a group by Ganz, Casella and Debussy showed the poetic beauty of the pianist's style. He was warmly applauded.

Evelyn Levin, violinist, making her début in recital at Cohan's Grand Opera House, displayed real talent and good training. In the Mendelssohn Concerto which was the only part of the program this reviewer had time to hear, her tone was refined and beautiful.

Elsie Janis and her concert company appeared at the Auditorium Theater on Sunday evening. F. W.

ROSENTHAL RETURNS TO TRIUMPH ANEW

"No Encore" Rule Shattered as Pianist Plays with Stock's Forces

CHICAGO, Dec. 1.—After an absence of seventeen years, Moriz Rosenthal, pianist, revisited Chicago for appearances as soloist at the Chicago Symphony's weekly brace of concerts in Orchestra Hall, on Friday afternoon and Saturday night.

Breaking the rule against encores, he played several extra numbers after his remarkably refined performance of the Chopin E Minor Concerto. He hewed clearly to the melodic line, and at all times the beautiful thread of song came in delightful purity. His tone was of remarkable range, from a mere pianissimo caress to an outburst of strength and power. Through all the filigree of the piece, the apparent ease of his playing proved his technical mastery.

The purely orchestral part of the brace of concerts concerned itself with Scriabin's "Divine Poem," and the Beethoven Fourth Symphony, in which the choirs blended in admirable ensemble under Frederick Stock's bâton. F. W.

Mario Carboni Scores in Opera Arias

CHICAGO, Dec. 1.—A musical program for the educational meeting of the Chicago joint board of the Amalgamated Clothing Workers of America, last Sunday, was arranged and conducted by N. O. Bernadelli. The program was furnished by Mario Carboni, baritone, and members of the Chicago Civic Orchestra. Mr. Carboni sang three arias, "Eri tu" from "Ballo in Maschera"; the Prologue to "Pagliacci," and the "Largo al factotum" from "Barbiere di Siviglia." He scored a brilliant success.

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Events in Musical Chicago

Piccaver Engaged to Sing with Chicagoans, Beginning in January



Alfred Piccaver, American Tenor, Formerly of the Vienna State Opera, in the Role of "Dick Johnson" in Puccini's "Girl of the Golden West"

Alfred Piccaver, American tenor, for a number of years a leading artist of the Vienna State Opera, has been engaged by the Chicago Civic Opera Company and will make his first appearance with that organization in January. Negotiations have been on foot for some time to persuade Mr. Piccaver to return to the United States to sing in concert and opera.

Mr. Piccaver is a native of Albany, N. Y. He studied in the opera school established in New York by the late Heinrich Conried, then general manager of the Metropolitan Opera House. At the urging of Mr. Conried, he went to Vienna to complete his studies, with the object, it is said, of preparing for a future contract at the Broadway theater. The tenor, however, was meanwhile engaged for the then Royal Opera in Vienna, and in a short time established himself in the favor of audiences in the Austrian capital. For ten years he has held the position of most popular male singer at this institution, making

appearances as guest also in Berlin and other cities of the Continent. He has won conspicuous success in such rôles as the Duke in "Rigoletto," Rodolfo in "Bohème," Pinkerton in "Butterfly," Nemorino in "L'Elisir d'Amore," Lionel in "Marta" and Dick Johnson in "Girl of the Golden West." He has also been active in concert.

In Chicago Studios

Chicago, Dec. 1.

CHICAGO MUSICAL COLLEGE

"From the Mountain Kingdom of the Great Northwest," an orchestral tone poem composed by Louis Victor Saar of the Chicago Musical College, was played by the Toronto Symphony on Nov. 20 at Toronto, Canada, and made a fine impression. Burton Thatcher of the faculty has been engaged for a concert of the Little Symphony at Winnetka on Dec. 14; for a performance of "Elijah" at Eureka College, Ill., on Dec. 15, and for one of "The Messiah" at Duluth, Minn., on Dec. 23. Marie Critchfield, of the 1922 class in public school music, is teaching music in the Garfield High School at Terre Haute, Ind.

AMERICAN CONSERVATORY

Fannie Bloomfield Zeisler, who recently returned from a sixteen-months' sojourn abroad, has been engaged to conduct master classes in piano playing in the summer session of 1924 for four weeks, beginning on June 19. A recital by pupils of Henriot Levy, pianist, in Kimball Hall last Saturday afternoon, proved very interesting, their work revealing in some cases genuine virtuosity. The three movements of the MacDowell Concerto in D Minor were played respectively by Richard Hirek, Janice Clarkson and Helen Rauh.

BUSH CONSERVATORY

The orchestral school, under the direction of Richard Czerwonky, has been rehearsing for the Bush Conservatory Orchestra's first concert of its series of four in Orchestra Hall. This school has supplied many players recently to theater orchestras in Chicago and other cities.

SHERWOOD MUSIC SCHOOL

Pupils of Sidney Silber, pianist, assisted by Loretta Leidel, soprano, pupil of Elise Harthan Arendt, and by Zideth Small, violinist, pupil of Leon Marx, appeared in recital on Nov. 27 in the Sherwood Recital Hall.

License Teachers and Protect Our Singers Is Carl Craven's Plea



Carl Craven, Tenor and Teacher of Singing

CHICAGO, Dec. 1.—"The only remedy that can be applied to prevent the appalling slaughter of good voices by bad teaching is to require all teachers of singing to pass examinations before a competent examining board," says Carl Craven, tenor and teacher of singing.

"It is unpleasant to think how many singers start with fresh, youthful, sweet voices and boundless ambition, only to find, after a few years, that it is becoming increasingly hard for them to sing, that they have to strain for high notes that used to come easily, and that a disagreeable break is becoming more and more apparent in their voices.

"All this can be laid to one cause and one cause only—bad teaching. My own case is typical. I went through the studios of eight teachers and was about to give up singing entirely before I got into good hands. It took several years to iron out the flagrant faults in my voice and undo the work of these teachers.

"The voice is too delicate an organ to be used ignorantly. I understand that the same situation exists in all countries, and there are ignorant vocal teachers in Italy, France, Germany and Russia as

well as in America. We have no monopoly of this product. It often happens that a singer whose natural voice has become throaty through bad teaching and who therefore finds it impossible to continue to make a good living by his own singing will turn to teaching and ruin other voices by the same faulty methods that have ruined his own voice.

"Pupils are taught to cover their high tones and keep them covered, and this rule is stressed until the upper tones become continuously throaty and nasal, and at last the singer cannot take his upper tones at all unless he either sings them falsetto or bellows them. The difference between an easy, open tone in the natural voice and a tone squeezed out of the throat is the difference between day and night. In the one case the singer can swell or diminish at his pleasure, without changing the tonal quality, and there is no break in the voice as it descends to the lower registers.

"The voices that improve and gain in beauty from year to year are those that are produced easily and naturally, those of singers who are not afraid of open tones.

"Our young singers will continue to fall into the hands of ignorant teachers and their naturally good voices will be worn down by faulty methods until we adopt the licensing system and put the enforcement of it into competent hands."

F. W.

JOHNSON IN SONG RECITAL

Tenor Gives Second of Kinsolving Musicales

CHICAGO, Dec. 1.—Edward Johnson, tenor of the Metropolitan Opera, was soloist on Nov. 27 for the second of the Kinsolving Morning Musicales, at the Blackstone Hotel. Mr. Johnson, who was heartily applauded by a large audience, gave a group of early Italian songs, two groups by American and British composers, an operatic aria, and songs by Fauré, Pizzetti and Tchaikovsky.

His voice was suave and musical, and his enunciation absolutely distinct, and he sang his English songs with the utmost feeling. Alexander Smallens was accompanist.

CHICAGO, Dec. 1.—Helen Colburn Ringo played Theodora Sturkow-Ryder's "Fantasie Pastorale" with marked success at a piano recital in the Kansas State Agricultural College at Manhattan, Kan., on Sunday.

Gallo Artists Sing for Honor Legion of Police Department

Through the courtesy of Fortune Gallo, impresario of the San Carlo Opera Company, several artists of that company appeared in the annual entertainment and ball of the Honor Legion of the New York Police Department at the Hotel Commodore on the evening of Nov. 28. Those who took part in the program were Gladys Axman, soprano; Anne Roselle, soprano; Anita Klinova, mezzo-soprano; Alberto Sciarretti, pianist; Dorothy Jardon, soprano; Consuelo Escobar, coloratura soprano; Demetrio Onofrei, tenor; Joseph Royer, baritone, and Gordon Hampson, pianist. The Police Band under Paul Henneberg, was also heard.

Virginia Myers to Give Dance Recital

Virginia Myers will give a dance recital in Carnegie Hall on the evening of Dec. 10. She will be accompanied by an orchestra under the direction of Harry Bennett, in a program that includes compositions by Boccherini, MacDowell, Poldini, Rachmaninoff, Tchaikovsky, Strauss and Mozart and Luigi's "Egyptian" Ballet.

Institute of Musical Art Has Record Enrolment

The Institute of Musical Art has broken all previous records in the matter of enrolment, according to a report read by Director Frank Damrosch before the members of the Board of Directors at a dinner and musicale given by Felix M. Warburg at his Fifth Avenue home on the evening of Nov. 27. This report shows that of the 840 students enrolled, 504 are former students, and that thirty-one foreign countries, including several

from Asia, are represented. Since the establishment of the school in 1905 students have been enrolled from every State in the Union with the single exception of Nevada. Following the dinner a program was given by Carl Friedberg, pianist; George Meader, tenor, and Marie Romaet, violinist, all members of the faculty of the Institute. The Board of Directors is composed of Edward D. Adams, Harold Bauer, James M. Beck, Paul D. Cravath, Frank Damrosch, Mary Dows Herter, Felix E. Kahn, Frederick L. Kent, Alvin W. Krech, Mrs. Sam A. Lewisohn, James Loeb, Elkan Naumburg, Mrs. Charles D. Norton, Eliot Norton, Mrs. John T. Pratt, Edwin T. Rice, Leopold Stokowski, Samuel A. Tucker, Paul M. Warburg, John L. Wilkie, Dr. Eugene Noble and Felix Warburg.

Olshansky to Sing in Town Hall

Bernardo Olshansky, baritone, will give a recital in the Town Hall on the evening of Dec. 11, with Walter Golde at the piano. Besides songs by Gluck, Scarlatti, Caccini and Brogi and a group of modern French songs, he will include in a Russian group a new arrangement of "The Song of the Volga Boatmen" and a Romance by Davidoff, and will sing for the first time "The Tide" by Weikel. Four Gipsy Songs by Dvorak will close the program.

D'Avigneau Pupil Appears in West

Lucy Lowe, mezzo-soprano, pupil of Eugene D'Avigneau, recently fulfilled an engagement at the Strand Theater in Kansas City. She was featured in a group of children's songs by Mana Zucca, Brennan-Wilson and Gartlan. On Armistice Day she sang O'Hara's "There Is No Death."

Cherniawsky's Second Operetta Produced

An operetta in three acts, "The Jolly Tailors," by Joseph Cherniawsky, is playing at the Broadway Yiddish Theater under the direction of Boris Thomashefsky. The scene is laid in a tailor shop in a Russian village, and the composer has succeeded in maintaining much of the local color. He has written some excellent concerted numbers and there are also several effective solos. The cast is large and for the most part competent, and the staging and lighting are effective. This is the second musical score this season from the pen of Mr. Cherniawsky.

A. E.

Artists Give Educational Concert

Francis Moore, pianist; Carmela Ippolito, violinist; Miriam Arndt-Ardini, soprano, were the soloists in a concert given under the direction of the Lecture Bureau of the Board of Education in the auditorium of the DeWitt Clinton High School on the evening of Nov. 24. Edna May Shepherd and Cesare d'Annunzio were the accompanists for Miss Ippolito and Mme. Arndt respectively. Charles D. Isaacson was chairman and gave a talk on Gounod.

Alviene Faculty Members in Recital

Five members of the music faculty of the Alviene School of Music, Drama and Opera gave a recital in the auditorium of the School in West Seventy-second Street on the afternoon of Nov. 25. Mary Wildermann, who has been heard with success both in Europe and America, received much applause for her playing of the Allegro from Beethoven's "Waldstein" Sonata and numbers by Chopin and Liszt. Edgar Sittig, cellist, with Hedwig Lee Sittig at the piano,

played works by Sandby, Squire and Scott with his usual artistry, and Elise Letting, contralto, who has been acclaimed in the principal centers of Europe, sang songs by Brahms and Schubert. Marie Miller, harpist, was applauded in works by Grandjany, Debussy and Ahrend. The School began its season with a large enrolment and many activities are planned for the season. A feature of the work is the ensemble playing and the instrumental classes for children.

Police Band to Give Annual Series

The Police Band, Capt. Paul Henneberg, conductor, will give the first in its annual series of three concerts in the Twenty-second Regiment Armory on the evening of Dec. 8. The second concert will be given in the Thirteenth Regiment Armory, Brooklyn, on Dec. 12 and the third in the Seventh Regiment Armory on Dec. 15. The program will include the March from Wagner's "Tannhäuser," Overture to Rossini's "William Tell," two numbers by Captain Henneberg, "Honeymoon" and "Twenty-second Regiment March," and Victor Herbert's "American Fantasy."

Salzedo to Play Twice in Aeolian Hall

Besides having appeared in the first concert of the International Composers' Guild at the Vanderbilt Theater on Dec. 2, Carlos Salzedo, harpist, will take part in two Aeolian Hall programs this month. He will play at the International Referendum concert of the Franco-American Society on Dec. 14 and on Dec. 28 he will play the harp part in Ravel's Introduction and Allegro to his own piano accompaniment on the Duo-Art.

Opera Singer Must Adopt Attitude of Actor in His Work, Says Gigli

[Continued from page 5]

ridiculous situation. "It was in Rome, at a public celebration. I was there with Senator Cotillo and some others. While I was standing there talking, the camera men for the news reels snapped me. Afterward I saw the film. You can't imagine how funny it was. I had always thought that my movements, my gestures, were like other people's. I never knew that I could look so absurd. I shall never go into the moving pictures."

IT is always disastrous, Gigli believes, for an opera singer to turn actor. Victor Maurel, when he lost his voice, tried it. On the operatic stage he was considered a great actor. Without his voice he could do nothing. His enterprise was a terrible failure. Caruso was celebrated as a singer who could act. He tried the moving pictures. Several reels are still in the safe of one of the picture companies. They will never be released.

Nevertheless, Gigli insists on the importance to the opera singer of an understanding of the art of acting. It is as an actor that he must read the new part and realize its possibilities.

"I do not study a new rôle bit by bit. I do not learn the music and then the action by rote. First I read it and try to understand it, to realize what there is in it and what I can do with it. Then I study the music. That is always the most important, for, first of all, I am a tenor."

"When I go to a rehearsal I sing my part. I learn the places on the stage so that I don't fall over everyone else. But I never rehearse the part as I play it. I can't get the effect. When I come out on the stage and feel the presence of the audience, then I can put myself into the part. I can't learn it and play it the same way every night. It would be very stupid. I would be bored and so would the audience. You can sense the reaction of the public immediately. You know almost before they do themselves whether they like what you are doing."

THIS is a plausible theory and works out well, but can it always hold true? There must be parts which appeal to some singers and others which leave him cold. Gigli, however, will not admit that he has a favorite rôle. "When a singer specializes in a certain type of rôle," he says, "he can have favorites. He sings only four or five operas. It doesn't matter. The house will always be full. But I sang thirteen rôles at the Metropolitan last year, and I have as many more in my repertoire."

If Gigli has no preferences, his family has, and decided ones. He was at the Metropolitan at the dress rehearsal of "Mefistofele" when we came. He would be late. Eight-year-old Rina took us into the music room where she was practicing. She played her Concone exercises for us and showed us the nest in the corner of the canary cage, and then she told us about the opera. "I go to the matinées with Mamma to hear Papa sing. I'm going to be an opera singer and a ballet dancer."

"I'm going to be both at once."

"You'll have to go into vaudeville," Gianni Viafora said teasingly.

"I will not," and Rina showed the paternal determination. "Then I'll just

sing. I'll be like Matzenauer. I like Papa best of anyone at the Metropolitan and then I like Matzenauer. 'L'Africana,' I like that better than all the other operas. It has lots of bright colors and beautiful singing. But I like Papa best in 'Roméo et Juliette,' don't you?"

Rina's bright eyes twinkled as she spoke to us in English, French and Italian, of her father's career and her own. She was learning Spanish and German, too, and ballet dancing, she said all in one breath, and then she stopped.

"You don't know Enzo?" and she flew out of the door, coming back in a minute dragging a stumpy five-year-old by the hand. He was clutching pads and pencils in his hand and was much too busy to notice us.

"He is named after the tenor in 'Gioconda' but he doesn't sing. He draws all the time." Enzo had spread his papers all over the piano bench and was busy covering them with hieroglyphics. He is a miniature replica of his father. The same deep eyes, black hair and broad forehead. He even has the same absorption in his work, although it is, as yet, not quite so important.

THE rehearsal was over. "Here's Papa," said Rina, and we were back in the high-ceilinged, balconied studio.

"I made my début in 'Gioconda,'" Gigli told us, "and I was singing it when Enzo was born. That's why we called him Enzo." After he left Italy—he was born in a little town near Rome—Gigli sang for years in Spain and South America, in a host of operas which never have been heard here, and in all the parts he now sings at the Metropolitan, in three Mascagni operas, in "Lucrezia Borgia," in some of the Puccini works.

There, as here, he studied his audiences. The American public is musical, he believes, but the interest in the opera is not innate, as it is in Italy. "It can't be. In Italy they go to hear Italian opera sung in Italian. It is part of them, they understand it, they feel it. Going to the opera is not a social event. Everyone goes as a matter of course. But only to Italian opera."

"When they give French or German opera in Italy they get a different public, the public that is technically interested in music—the same people who go to concerts and the opera here. To reach the larger audience, there must be more than just good music. It will come in America, but only when there is an established school of American opera in English. Until then there will always be something alien about it, to be understood by those who have a keen sense of musical appreciation, but not by everyone."

A PART from the study of his audiences and his work, Gigli has no hobbies, no absorbing interests. He lives quietly and works steadily. He often plays cards and billiards. He loves his family, the Metropolitan and Mussolini. Signora Gigli, quick and charming and very Italian, despite the blonde hair drawn tightly over her ears to a low chignon in the back, told us of the greatness of Mussolini, whose pictures in Napoleonic pose we had seen all over Milan last year. Gigli has an autographed photograph of the Italian dictator over his piano, of which he is very proud. Last summer, when he was in Rome, he sang with Giuseppe de Luca at a gala official concert in the Augusteum. It was very thrilling, Signora Gigli assured us.

She is not, however, the only enthusiastic member of the family. Gigli is boyish in his earnestness. His face lights up with a child-like glow when he talks of Italy. He has a villa near Recanti, where he was born, and there

he spends much of his time working off the energy which a strenuous season at the Metropolitan does not seem to exhaust. During his vacations he often goes to Agnano, a watering place near Naples, and he fishes and swims and sails a boat and forgets that he is a famous tenor.

BACK to New York and work, he looks forward just as eagerly to the opera and concert season. Concerts are in a way more difficult, the audience is colder, harder to reach. "You have to plan concert programs carefully," he says, "to be sure of your effect. At the opera, you see, everything leads gradually to the climax. When the big aria comes the audience is ready for it. They wait for it almost impatiently. The music that has gone before puts them in a receptive mood. At a concert you have no such preparation. But you must arouse your audience. To do this it is necessary to choose a program of songs which will indubitably create an effect. You cannot take any rather nice, or even very beautiful, aria and expect it to get across by itself as it would at the opera."

Again the audience, Gigli's theory of interesting your public by giving it what it wants and what it can understand.

This is, he thinks, where the trouble lies with modern music. It is difficult to understand, often because it is meaningless. To him it has no depth, no overtones. And it is almost impossible to sing effectively. For an orchestra perhaps it is more suitable; there is a wider range, more variety, but for the voice.

"Do not think that it is more difficult to sing," he explains. "It isn't. It is much easier. It requires very little technique. You can sing the new music and still be unable even to attempt the old. But if you are schooled in the classics, if you have been trained in the old musical tradition, you can easily sing the new music. I don't mean you can make it effective. Vocal music must necessarily be lyrical, and that above all things modern music is not. Why sing if not to show the depth and beauty and color of the voice? New rhythms and times do not make a more beautiful song. There is no soul in this music as there is in the old. Compare the modern Italian music with the older school. Can it possibly arouse the same feeling?"

THIS season at the Metropolitan, Gigli will sing in a modern Italian opera, Riccitelli's "I Compagnacci," and he believes it will succeed because of the type of work it is and the way in which it will be given.

"It will come after 'La Habañera,' and that is a Grand Guignol thriller, a terrifying, ghastly thing. 'I Compagnacci' is light burlesque, a sort of comic relief after the horrors of the first opera. It has humor and a gay spirit. The reaction alone should be enough to give it a welcome." Even if the music is modern, there is an age-old sense of comedy in the work which appeals to Gigli and which, he believes, will carry the opera into popularity.

It is, as the platitude goes, impossible to gauge the public taste accurately. Pieces which have all the elements of popularity fail and others which seem doomed to go under have an unaccountable success. Much of it is, of course,

in the production, in the way the thing is presented to the audience.

For years, operas like "Roméo et Juliette," "Andrea Chenier" and "L'Africana" have had little popular claim. Suddenly they have begun to fill the house, to arouse enthusiasm in the audience. They are now given of an because they are demanded. It is, Gigli says, a matter of the presentation.

"In themselves the operas have all the elements of popular appeal. But they have, for the most part, been given in the old tradition. People who saw them when they were done here many years ago remembered the former productions. The new one, they insisted, must follow the conventions. And everyone listened to them, except the public. They just didn't come."

"Now there is more of an attempt to give, not the production in the old manner for the people who consider themselves authorities, but one with more life and spirit; a performance that will interest the audience. That is why discarded operas have become popular when revived."

SIGNORA GIGLI and Rina would probably tell you that they have become popular since Gigli started to sing them, a judgment in which many of his admirers would concur, but the tenor would smile unbelievably. He is earnest in his desire to please his public, but he doesn't quite believe that he pleases them that much. "Audiences in America," he tells you, "are curious. They depend so much on the judgment of the critics. I don't quite understand it. I have been to the opera and to concerts when the house rang with applause. The audience was wildly enthusiastic. The next morning the critics explained just what was the matter with the performance and that it was really worthless. And the public, forgetting the real emotion that had been aroused, changed its mind."

This attitude of conscious intellectualism and submission to opinions of others puzzles Gigli. As far as he is concerned, you either like a thing or you don't, and that's all there is to it. "Perhaps," he says, after a little consideration, "it is because the music public here is comparatively new. It will probably come with time. Audiences will gradually develop their own tastes. They are beginning to. It is up to the artists to encourage them. Their fate is in the hands of the public. Pleasing the public should be their goal."

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Exponents of Song Art Lend Distinction to Week in New York



NEW YORK heard some ideal song interpretations last week. Among the recital-givers were such distinguished vocalists as John McCormack and Frieda Hempel, and the week was made further memorable by the return of a rarely gifted artist in the person of Roland Hayes, the tenor. Among other engrossing events was the debut of a visiting ensemble, the English Trio; the second concert of the Beethoven Association; the reappearance in recital of the famous composer-pianist, Rachmaninoff; a concert of works by Harriet Ware, and several debuts and programs of exceptional interest. A novel program was that offered by Frederic Freemantel, tenor, whose list was devoted exclusively to songs by Beethoven. Other events off the beaten track, too numerous to instance here, came in the course of the week's music.

Frieda Hempel Returns

Frieda Hempel has a large and devoted following among New Yorkers—and small wonder. For the erstwhile Metropolitan prima donna adds to a clear, full and supple soprano voice of pure timbre a personality of much charm and a ripe understanding of lyric art, and these are things which will always warrant and insure a lasting popularity. On Tuesday evening of last week Miss Hempel, fresh from triumphs in the Old World, gave her first New York recital of this season at Carnegie Hall, and, assisted by Coenraad V. Bos at the piano and Louis P. Fritz, flautist, presented a program of considerable variety and appeal.

The soprano chose as her first offering the Mozart aria, "Schon lacht der holde Frühling," which she followed with a winning group comprising two Mendelssohn lyrics, "Jetzt kommt der Frühling" and "Bei der Wiege" and two by Jensen, "Frühlingsnacht" and "Am Ufer des Flusses, des Manzanares." The Mozart piece, a fragment written for the composer's sister-in-law, Mme. Josepha Hofer, proved an engaging find. The Mendelssohn and Jensen lieder, lovely examples of their kind, were sung effortlessly and without blemish, raising a veritable gale of enthusiasm. The artist was more than gracious in the matter of encores, adding, among other things, a piquant little Old English song that dealt with butterflies and like dainty articles and the "Ave Maria" of Schubert.

Naturally it was the famous "Shadow Song" from "Dinorah" that provided the soprano with her best opportunity to display the florid resources of her voice. Aided well by Mr. Fritz, whose agile flute was bested when it came to suave articulation, Miss Hempel sang the coloratura air with boundless assurance, limpid tone and technical brilliance. Her voice showed charming shades of color in the more lyric sections, while the formidable florid lines, and particularly the taxing cadenza, were negotiated with complete success. She was long and fervently applauded at the close of this task.

Two light and dainty songs by Alexander Lee and T. H. Bayly—both men of an earlier day—were followed by three numbers of pleasant character by the well-known German conductor-composer, Leo Blech. To close there was a brilliant and thoroughly effective arrangement of some of the Strauss waltzes, which again called for coloratura skill. The arrangement, dedicated to Miss Hempel, is the work of Estelle Liebling, herself a well-known singer.

Mr. Bos, in addition to providing accompaniments finely subordinated yet

individual, played in musicianly fashion and with clear, warm tone the Schumann-Liszt "Dedication" and a Mozart sonata. Mr. Fritz was applauded for his playing of a number by Handel.

B. R.

McCormack Unearths Old Songs

Three songs discovered in Germany last spring by John McCormack were introduced by the tenor in his recital at the Century Theater on Sunday evening. These were the air, "My Heart with Pity Swells," from one of Handel's operas; a Minnelied dating from 1460 and a theme by Scarlatti, "Chi vuole innamorarsi." These three numbers formed an interesting group with which Mr. McCormack opened his program. The first is a simple melody, typical of Handel in the vocal runs with which it is embellished; the Minnelied is a brief theme of unadorned charm and the Scarlatti song an outpouring of insistent expression. All were admirably interpreted in the artistic style characteristic of the tenor.

Another feature of the program was a new Arnold Bax song, "To Eire," a wistful apostrophe to Ireland and her devoted sons who have learned to love her. It is like a sedate chant in the minor mood, and did not make as much impression as the familiar "Exile of Erin," sung later on with an outpouring of fervent expression by the tenor, amid the greatest enthusiasm. A song by Franz Schreker, "Frühling," Schubertian in its charm; two bright songs by Frank Bridge, "Go Not, Happy Day," and "O That It Were So"; Donaudy's "Luoghi Sereni," Elgar's "Is She Not Passing Fair?" an effective ballad by H. O. Osgood, "I Held Your Heart," and a group of Irish folk-songs were also notable in a program sung by Mr. McCormack with fine art and judgment.

The house was sold out a week before the concert, and the tenor received that enthusiastic welcome characteristic of his public appearances. Lauri Kennedy, 'cellist, and Dorothy Kennedy, pianist, fully shared in the honors of the evening, and Edwin Schneider's artistic accompaniments were a valued factor in the general success.

P. J. N.

Mr. Hayes' Art of Song

Roland Hayes' recital in the Town Hall on Saturday evening of last week was a profoundly stirring revelation of vocal art. The Negro tenor has for several years enjoyed an enviable reputation as a singing artist, and latterly his fame has been carried to Europe, where Mr. Hayes has been showered with encomiums. He returned to New York last week, a superbly equipped and informed interpreter of songs.

Mr. Hayes provides another instance of the complete triumph of intelligence, innate musical sense and thorough preparation over natural handicaps. For his voice is in no sense a remarkable one, as good tenor voices go. It is a small organ of no particular power, lacking the rich body and reserve force which are usually the first essentials of a successful tenor. But what Mr. Hayes does with his voice must compel quick and earnest admiration. Granted that he shows a too-frequent tendency to pass into falsetto (which, by the way, he sings exquisitely), there is everything to compensate the discriminating listener. All that Mr. Hayes sings is touched with true distinction. He models each interpretation as a sculptor shapes his clay: sensitively, surely and earnestly.

One of the surpassing achievements of this artist was his singing of the air, "When I Am Laid in Earth," from Purcell's "Dido and Aeneas." The poignant recurring "Remember me" was a tragic phrase of unforgettable pathos and intensity. In contrasting mood, but quite as fine in its way, was his interpretation of Handel's arch, "Would You Gain the Tender Creature," and of the wholly delightful "It Was a Lover and His Lass" of Roger Quilter. Admirable again was Mr. Hayes' singing of the Schumann lieder, "Ich hab im Traum geweinet" and "Der Nussbaum," in which he disclosed a perfect German diction, and of French songs by Franck and Fauré.

Exigencies of space preclude discussion of all the items on Mr. Hayes' program. One cannot conclude without mentioning his thrilling singing of a group of Negro Spirituals. Mr. Hayes, curiously, excels in the interpretation both of the tender, delicate and dreamy and of the deeply tragic. To hear him is to make the acquaintance of a superb and sensitive singer, a distinguished interpreter and an ornament to his chosen art. A large audience, which contained many members of the singer's own race, gave Mr. Hayes a fervent welcome and applauded his singing with boundless enthusiasm. They were rewarded with several encores. William Lawrence was a thoroughly adequate accompanist.

B. R.

Rachmaninoff Hailed

To a sold-out house Sergei Rachmaninoff gave his first piano recital of the season in Carnegie Hall on the afternoon of Dec. 2. Three numbers, the Prélude, Sarabande and Bourrée, from Bach's Second English Suite, deliciously played, began the program, and following was Mendelssohn's Variations Serieuses. Someone has spoken of piano variations as "the lowest form of musical life," which is certainly true in many cases. Composers have a way of forgetting that they are supposed to develop their theme and instead merely decorate it. Mendelssohn did this in the piece in question, but Mr. Rachmaninoff redeemed it by his clean-cut delineation of the various sections. Of the two Chopin pieces which followed, a Nocturne and the C Sharp Minor Scherzo, the latter was the better. After this one of the Chopin Waltzes and Dohnanyi's F Minor Etude-Caprice were given as encores, the Dohnanyi number bringing a fresh burst of applause.

One instinctively asks why Liszt composed his "Funeral March" and almost why

Mr. Rachmaninoff elected to play it, for there is much of Liszt far more interesting. What could be done with it, however, he did beautifully. Two Etudes of his own, those in B Minor and G Minor, followed, and his arrangement of Moussorgsky's Hopak, which had to be repeated. Liszt's "Rhapsodie Espagnole," given a brilliant and masterful performance, closed the printed program, after which there were the customary encores. The playing of Mr. Rachmaninoff throughout the afternoon was characterized by perfection of technique and artistic sensibility, holding the immense audience spellbound until the last note, a feat which is not often accomplished by pianists in these overcrowded musical days.

J. A. H.

Walter Greene

Walter Greene, baritone, who was heard in Aeolian Hall last season, returned to the same auditorium for his first appearance this year on the afternoon of Nov. 26. Mr. Greene's program was a well-chosen one and he sang it well. Handel's "Cruel Indeed Thou Art" from "Julius Caesar," which opened the program, is not the most interesting Handelian number, but the temptation to sing those runs was not to be resisted and the yielding to the temptation was amply justified by the excellence with which they were done. The second group in German was capably sung and exhibited Mr. Greene's abilities in interpreting diverse moods. Verlaine's illusive "Il Pleut dans mon Cœur," set to music by Schmitt, was beautifully sung.

The final two groups in English contained two manuscript songs, "The Medlar Tree" by Marian Coryell and "We Harrowed and We Hunted," arranged by Frank Braun, who, by the way, played excellent accompaniments for Mr. Greene. Both were interesting; the latter more so perhaps through being more in Mr. Greene's style. A first performance of a Spiritual, "O, My Lawd, What Will I Do!" by David Guion, was a very delightful bit. Mr. Greene's singing throughout the afternoon was of high quality and deserved all the prolonged applause which it won.

J. A. H.

The Beethoven Association

A half dozen musical celebrities lent distinction to the second concert of the season given by the Beethoven Association in Aeolian Hall on Monday evening of last week. Harold Bauer, president of the organization, appeared on the platform to announce that the program would be somewhat rearranged in accordance with the wishes of the artists. Bronislaw Huberman, violinist, and Katharine Goodson, pianist, therefore began the evening with Mozart's Sonata in E Minor, which they played with delightful adherence to the classic spirit. Claire Dux, soprano, with Richard Hageman at the piano, next gave a group of Brahms and Wolf songs, excelling particularly in the latter's "Elfenlied," in which her pianissimo singing was especially fine.

The most substantial fare of the evening was contributed by Felix Salmond, 'cellist, and Ernest Hutcheson, pianist, in Brahms' Sonata in E Minor, both artists playing with authority. The close of the program brought Schubert's Trio in B Flat, which was to have in-

[Continued on page 33]

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Melvin Petersen Enters Managerial Field with Salt Lake City Series

SALT LAKE CITY, UTAH, Dec. 1.—Melvin Petersen, well-known local baritone, has entered the booking field and will present to local music patrons a "Fine Artists' Series." The artists to appear are Sophie Braslau, Olive Kline, Elsie Baker, Lambert Murphy, Royal Dadmun, Edward Johnson, Marie Tiffany, Reinald Werrenrath and Olga Samaroff. The first concert of this series was given in the latter part of November. Salt Lake City will thus hear more noted artists this winter than for many years. There are three concert courses offered, besides the concerts planned by the Tabernacle Choir Agency and the University of Utah Extension Division.

Mary Garden appeared in a recent concert, assisted by Georges Lauweryns and Gutia Casini. This event was under the auspices of the Musical Arts Society.

Josef Lhevinne was presented in a piano recital at the Assembly Hall, by the same society on Nov. 5.

The program, including the Schumann "Carnaval," a Chopin group, two Liszt numbers and works by Ravel, Debussy and Tausig, was received by the large audience with marked enthusiasm. Mr. Lhevinne was obliged to play seven encores.



Melvin Petersen

The Musical Arts Society will also present this season Jeanne Gordon, contralto; John McCormack, tenor; the Philharmonic Quartet of Los Angeles, and the Cherniavsky Trio.

VISITORS PROVIDE FEAST FOR SEATTLE

Sundelius, Braslau, Lhevinne, and Armstrong Trio Heard—Music Clubs Active

By David Scheetz Craig

SEATTLE, Dec. 1.—Conspicuous among recent visiting artists was Marie Sundelius, soprano, who sang before an enthusiastic audience at the Metropolitan Theater on Nov. 12, under the local management of Katharine Rice.

The opening concert of the Woman's Federation of the University of Washington was given by Josef Lhevinne, pianist. Mr. Lhevinne's brilliant playing held musicians and laymen alike under a magic spell.

The appearance of Sophie Braslau, Nov. 16, at the Plymouth Congregational Church, under the auspices of the Men's Club, gave another occasion for a warm welcome to this delightful singer.

The first morning musicales of the season on Nov. 7 under the auspices of the Musical Art Society, was given by the Armstrong Trio consisting of Francis J. Armstrong, violinist; George Rogovoy, 'cellist; and Liborius Hauptmann, pianist. This ensemble played in a thoroughly artistic manner.

Mrs. Louise Van Ogle's lecture-recital of Nov. 7 in the Cornish School Auditorium unfolded two contrasting one-act operas by Holst—"Savitri" and "The Perfect Fool," Mrs. Langdon Henry, soprano, assisting. Arville Belstad was the accompanist. Mrs. Van Ogle is an able delineator of varied characters.

The second concert by the Artists' Quartet, sponsored by Mrs. F. E. Palmerton, was given on Nov. 13. Gwendolyn Geary Ruge, soprano; Dai Steele Ross, contralto; Henry O. Price, tenor and Owen J. Williams, baritone, sang solo and concerted numbers. Arville Belstad was the accompanist.

The Seattle Music Study Club met

on Nov. 13 at the home of Irene Baltrusch and heard a program arranged by Mrs. Fred A. Reid and made up of ensemble numbers.

Russian music constituted the program for the monthly concert of the Ladies' Musical Club on Nov. 12. Those participating were Mrs. Philip Gearheart, Mrs. F. C. Hackman, Irene Rodgers, George Rogovoy, Mrs. Romeyn Jansen and Katherine Robinson.

SAN ANTONIO HAILS JOHNSON

Tenor Scores Brilliant Success with Chorus of Mozart Society

SAN ANTONIO, TEX., Dec. 1.—The Mozart Society scored a great success in introducing Edward Johnson, tenor, on Nov. 16 in the first concert of its course of three. Beethoven Hall has known larger audiences, but none so persistently demonstrative. Besides an extensive program of songs, arias and Irish, Scotch and English ballads, Mr. Johnson also sang the solo part in Kremser's "Hymn to the Madonna," given beautifully by the Mozart Chorus under the baton of David L. Ormesher. Elgar's "The Snow" and Mana Zucca's "Invocation" were also sung. Walter Dunham made his initial appearance as accompanist for the chorus. Alexander Smallens was at the piano for Mr. Johnson.

Frederick King appeared in a noon-day organ recital on Nov. 15 in Temple Beth-El, the first in the series sponsored by the Tuesday Musical Club. Stoughton's "Woman of Sycher" was finely sung by St. Mark's Vested Choir, under the leadership of Oscar J. Fox, at a benefit concert Nov. 15 at Main Avenue High School Auditorium.

GENEVIEVE M. TUCKER.

Cadman and Tsianina Crowd Montclair Auditorium

MONTCLAIR, N. J., Dec. 1.—Appearing under the auspices of Unity Church, Charles Wakefield Cadman and Princess Tsianina gave much pleasure to an audience that crowded the High School Auditorium on Tuesday afternoon, Nov. 13. Tsianina sang songs, based on American Indian melodies, by Troyer, Lieurance,

Burton and Cadman and encores by John Barnes Wells. Mr. Cadman, besides playing on the piano several of his own compositions also exhibited and played on an Indian flageolet, to the great delight of the audience.

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NEW CHORAL SOCIETY FOR ST. JOSEPH, MO.

Allen C. Hinckley, Baritone, Is Chosen Conductor—Music Memory Contest Held

By Deedie-May Austin

ST. JOSEPH, Mo., Dec. 1.—Allen C. Hinckley, baritone, of Kansas City and St. Joseph, has been elected conductor of the newly organized St. Joseph Choral Society. Rehearsals will start at once. The first undertaking will be the opera "Lohengrin," to be presented in concert form. The Society has the support of leading business men and of women prominent in local musical circles. There are to be four membership groups: founders, who will pay \$25 annually; sustaining members at \$10 a year; associate members at \$5 a year, and the active singers, who will pay fifty cents a month to the Society. Concerts will be given periodically and the proceeds will be used for charitable purposes in the city.

Mrs. Francis Henry Hill opened her winter concert course on Tuesday night, Nov. 13, with a recital by Royal Dadmun, baritone; Elsie Baker, contralto; Olive Kline, soprano, and Lambert Murphy, tenor.

The Fortnightly Musical Club presented Willard McGregor, Chicago pianist, in a recital on Nov. 12.

The first city-wide music memory contest in St. Joseph is being conducted this season under the direction of Sarah K. White, music supervisor in the public schools.

LINCOLN LAUDS PONSELLE

Middleton Gives Program at Meeting of State Teachers' Association

LINCOLN, NEB., Dec. 1.—The second concert in the Great Artists' Course, Mrs. H. J. Kirschstein, local manager, was given at the City Auditorium on Thursday evening, Nov. 8. Every available seat in the house was sold for this concert, given by Rosa Ponselle, soprano, assisted by Stuart Ross, pianist. Miss Ponselle was in glorious voice and was given an ovation by the audience. Both Miss Ponselle and Mr. Stuart gave several encores.

Arthur Middleton gave the annual artist's program before the District No. 1 of the State Teachers' Association meeting, held in Lincoln the same week. The concert was given at the City Auditorium before nearly 2000 teachers. Mr. Middleton, assisted by Robert Yale Smith, accompanist, gave five groups of songs and many encores.

H. G. KINSELLA.

Pasternack's Orchestra Gives Concert in Wilmington

WILMINGTON, DEL., Dec. 1.—Josef Pasternack's Philharmonic Orchestra from Philadelphia gave an attractive concert on Nov. 19, the program, sponsored by the Delaware Musical Association, exciting the enthusiasm of a large audience. Beethoven's Eighth Symphony was a feature of the concert. Sascha Jacobinoff, violinist, was the soloist in Max Bruch's Concerto in G Minor. It is likely that an annual series of concerts in Wilmington by this orchestra will be planned.

T. HILL.

SYMPHONY ATTRACTS CROWD IN PORTLAND

Denton Forces Open New Season in Larger Hall Because of Increased Patronage

By Jocelyn Foulkes

PORTLAND, ORE., Dec. 1.—Starting what promises to be its most successful season, the Portland Symphony, Carl Denton, conductor, with Josef Lhevinne, pianist, as soloist, gave a fine concert on Nov. 16, in the Municipal Auditorium where all its concerts this year are to be given because of the increased demand for seats. Conductor and orchestra were loudly acclaimed for their excellent performances of Svendsen's D Major Symphony and Lassen's "Fest" Overture. Mr. Lhevinne charmed all hearers with his playing of Tchaikovsky's B Flat Minor Concerto and four Chopin pieces, and in response to insistent demands added five encore numbers.

The members of five High School orchestras attended the concert as guests of Mrs. Henry Ladd Corbett, secretary of the Symphony Society.

The New York String Quartet, introduced to Portland by the Elwyn Concert Bureau, in the Auditorium on Nov. 12 delighted a large audience with its exquisitely finished playing of quartets by Beethoven and Dvorak and a group of shorter pieces.

Tandy Mackenzie, tenor, assisted by Maximilian Rose, violinist, and Helen Leefelt, pianist, was presented in a concert by the Grade Teachers' Association at the Auditorium on Nov. 15. Mr. Mackenzie sang arias from "Tosca" and "Les Pêcheurs de Perles" and appealing songs in English and Hawaiian, also several encores, for an enthusiastic audience. Mr. Rose and Miss Leefelt shared in the applause.

Seijiro Tatsumi, Japanese tenor, appeared in recital under the patronage of Y. Takeda, the Japanese consul, on Nov. 11. He was accompanied by his instructor, Milton Seymour.

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Rare Music Brilliantly Performed as Monteux Forces Open New York Series

INvariably the several visits of the Boston Symphony add a delightful fillip to the orchestral week in New York. Last week was no exception to the rule, the famous band under Pierre Monteux opening its series in Manhattan with two programs rich in musical interest and played with characteristic brilliance and erudition. Besides the Bostonians' concerts, the week was further enlivened by two Philharmonic programs, one of which brought forward a charming score by Mozart, played for the first time by this veteran organization.

A Superb Score by Sibelius

Boston's famous Symphony, captained by Pierre Monteux, began its annual New York series on Thanksgiving night at Carnegie Hall. New Yorkers invariably greet these particular visitors with a nice mixture of affection and respect, and to say true it would be hard to imagine an ensemble more deserving of deep-felt homage. The Bostonians remain what they were in the golden years when their fame was spread to the four corners of the musical world, an orchestra of rare and surpassing excellence. The several choirs are worthy of the warmest praise, especially the string and wood-wind sections, which produce tones rich and capable of the most exquisite graduations. But the Boston Symphony's glories have long been household knowledge. Suffice it to repeat that, under Mr. Monteux's quiet, sensitive and authoritative direction, the band remains worthy of its great name and traditions.

The orchestra began the evening's business with a score all too infrequently performed in these piping times. The First Symphony of Sibelius may not show its composer at his finest; certainly in this score the Finn has not wholly freed himself from alien influences. But what vivid and sincere music is this E Minor Symphony! The first movement, a dramatic episode of immense force and earnestness, writes large the word master next to Sibelius' name. In the Andante there is a whisper of Tchaikovsky, but this Tchaikovsky bleeds none such easy tears as the original. The beginning of this movement, poignant and full of a twilight poesy, is unforgettable scored for muted strings with a persistent deep tone of the harp flooding the sad melody with pale color and atmosphere. In the Scherzo, with its startling tympani flourishes, we return to the dramatic mood of the Allegro, and the Finale has a folk quality at bottom which detracts nothing from its rather sentimental grandeur. In all, a superb work. We could well spare some of the numberless performances of Tchaikovsky in New York for a few hearings of this early Sibelius symphony.

The soloist was Mme. Sigrid Onegin, who sang with rich, opulent voice and dramatic effect the scena, "Just God" from "Rienzi," and two Schubert lieder, "Die Allmacht" and "Erlkönig," accompanied by the orchestra. She was bounteously and deservedly applauded and recalled to the platform many times. A first-rate interpretation of Brahms' Variations on a Theme by Haydn, and the exotic sentimentalism of Strauss'

"Dance of Salome" filled out a thoroughly satisfying evening. B. R.

Monteux Leads Mahler's First

Mahler's First Symphony, with which Boston has recently been regaled, formed the opening of the Boston Symphony's matinee concert at Carnegie Hall last Saturday. Pierre Monteux had assembled a rather unusually representative program geographically, the list including also Respighi's arrangement of four Old Dances and Airs for the Lute, Dukas' dance-poem, "La Péri," and Smetana's "Bartered Bride" Overture.

The Mahler work was led by the composer at a concert of the New York Philharmonic in 1909, but has not figured on American programs since. It was begun when the composer was twenty-four and finished four years later; and when it was performed in Weimar in 1894 the first part was styled "From the Days of Youth" and the second "The Human Comedy." The opening section, "Spring and No End," utilizes a chorale-like theme from one of the "Songs of a Traveling Journeyman," and other exuberant, waltz-like material, but shows little sense of form or significant expression. The second scherzo-like section, "Garlands of Flowers," is engagingly tuneful. The third betokens a more mature hand, with its mock-solemn "Hunters' Funeral Procession: A Dead March in the Manner of Callot," which is interrupted by a really fine subject briefly given to the violins. The last movement, Allegro furioso, entitled "From Hell to Paradise: the sudden outbreak of a deeply wounded heart," releases the curious bombast which with this composer seems often to take the form of empty instrumental racket. Throughout the work one had the impression that the real Mahler talent was for unassuming, genial tunes, which a considerable knowledge of orchestral effect had bolstered up to fill an imposing frame. The performance was commendable, and the players were called upon to bow.

The Respighi versions of sixteenth century lute music included a piquant "Gagliarda" by Vincenzo Galilei; a haunting "Villanella," superbly orchestrated for strings, and a "Pazzo mezzo e Macherada," both by unknown composers. These delightful dances deserve more frequent hearings.

Dukas' "Péri" has been danced in New York by Anna Pavlova, and does not therefore call for extended commentary. It is well sustained in mood, with some clever utilization of modernist methods to suggest the Hindu story of the prince who sought the flower of immortality guarded by the Péri, only to surrender it again for a touch of her lips. The Smetana Overture had a spirited performance. Mr. Monteux's admirers gave him much cordial applause. R. M. K.

Two Philharmonic Programs

On account of Thanksgiving, the Philharmonic gave its regular Thursday night concert on the previous evening in Carnegie Hall. Mr. van Hoogstraten chose a program which might have been designed to keep the audience from thinking too much on the morrow's festivities, for it included a delightful work by Mozart, marked as a first time performance by this organization. This was a Sinfonia Concertante for oboe, clarinet, horn and bassoon, with orchestral accompaniment.

The program stated that the American Symphony under Sam Franko played it in New York in 1901, and that it had its first American performance two years previous under Theodore Thomas in Chicago. It has a real Mozart flavor, and its charm and beauty seemed to make an impression on the audience, which gave the soloists several recalls.

The other numbers on the program were Tchaikovsky's Piano Concerto in B Flat Minor, played by Mitja Nikisch; Debussy's Prelude to "The Afternoon of a Faun," and Strauss' "Till Eulenspiegel's Merry Pranks." Mr. Nikisch acquitted himself brilliantly and was given an ovation. H. C.

Mr. van Hoogstraten always gives

New York Concerts and Recitals

[Continued from page 31]

augured the evening. Miss Goodson, Mr. Huberman and Mr. Salmond lent their best interpretative and technical skill to the performance of the lovely work. A very large audience was present. R. M. K.

Harriet Ware Program

For the benefit of the Mary Fisher Home for Writers and Musicians, a program of compositions of Harriet Ware was given in Aeolian Hall on the afternoon of Nov. 7 by Miss Ware, assisted by Lucy Gates, soprano, and Maurice Tyler, tenor. Miss Gates sang exceedingly well, and her high voice particularly was of rare beauty. In "By the Fountain," which, by the way, had to be repeated, she did some of the best singing that has been heard here in a long time. "Stars" was also another song of distinct interest.

Mr. Tyler, a newcomer, exhibited a voice of pleasing timbre, not as yet under perfect control, but pointed in the right direction. His diction was gratifyingly clear. A group of "Songs of Childhood," including the well-known "Boat Song," was especially well sung by Mr. Tyler. Miss Ware's Suite, "Mountain Pictures," given its first hearing, was very charming, and the composer's playing of it added much to its inherent beauty. Miss Gates and Mr. Tyler joined in the duet, "Good Night," as a close to the program. J. A. H.

Bertha Crawford

Bertha Crawford, coloratura soprano, who hails from Canada and who comes to New York via Russian opera houses, the Urals and the Crimea, made her first New York appearance in Aeolian Hall on the evening of Nov. 27 in a program of arias and songs. Two Italian numbers, the old "Pur Dicesti" and Veracini's "Pastorale," began the program, giving the artist the opportunity to warm up for "Qui la Voce" from "Puritani," in which she had full scope for her excellent coloratura abilities. A French group was given in excellent style and with French diction of unusual excellence. Saint-Saëns' "Air du Rossignol" was an excellent piece of singing and Fauré's "Le Papillon" made an admirable close to the group.

The final group was in English, Griffes' "In a Myrtle Shade" being of especial interest. Valverde's "Claveli-

good measure to Philharmonic patrons; sometimes, indeed, too good. The program on Saturday night in Carnegie Hall seemed a trifle long, containing six numbers, none of which was brief. The list included the "Freischütz" Overture, Rimsky-Korsakoff's "Russian Easter," Dukas' "The Prentice Sorcerer" and three Wagner excerpts: the Prelude and Liebestod from "Tristan and Isolde," "Siegfried Idyll," and "Meistersinger" Overture.

The "Russian Easter" and the "Siegfried Idyll" brought the best playing of the evening, the former having moments of distinct beauty and much of its intricate orchestration being clearly defined. The latter was improved by being taken at a much slower pace than one usually hears it. There were places in the "Meistersinger" Overture where a little more clarity would have been an advantage, but all in all the number was well given. The audience, a large one, was very enthusiastic in its applause, and Mr. van Hoogstraten had to bring his men to their feet several times during the evening to acknowledge the plaudits. J. D.

tos," sung at an unbelievably rapid tempo, was given as encore to this group. The final number was the "Ombre Légère" from "Dinorah," in which, as in the "Puritani" number, Mme. Crawford was assisted by Edward V. Meyer, flautist. Two encores followed this group, a Berceuse sung in Russian and the "Chant Indoue" from "Sadko" in French. Richard Hageman was at the piano. J. D.

Gitla Erstinn

Gitla Erstinn, soprano, made her debut in the Town Hall on the evening of Nov. 27 in a program in which the experienced hand of Kurt Schindler, who accompanied her, was visible in the selection as well as in the accompanying. The result was admirable in every respect. Miss Erstinn's voice is light in calibre, but well produced, and she not only sings as one having authority, but has as well that vague thing known as charm. With these assets she should go far, and it is safe to predict that she will.

The opening group of old Italian things, with one by Respighi, was charming in every respect. All except the Respighi were labeled "first performance in New York," and the entire group was of great beauty as well as archeological interest. Five songs in German by Reimann, Schumann, Franz, the delightful "Sterne mit dem Goldenen Füsschen" and two by Brahms were a far cry from the initial group, but were well sung. The third group of Russian numbers given in English was delightful, and the audience would gladly have heard the two folk-songs indefinitely. As it was, the second, "Impish Little Girl," had to be repeated. The song of the Bride from "The Czar's Bride," by Rimsky-Korsakoff, showed Miss Erstinn's musicianship, as after a few chords the voice is left to its own devices. Miss Erstinn met the piano at the end of the stanzas absolutely on the key. The last group consisted of three of Castelnuovo-Tedesco's Shakespeare songs, also labeled as "first performances in New York," a group of "Three Little Nature Songs" by Spross, and the program ended with "Viens Aurore" by the mother of Liza Lehmann, who masqueraded under the initials "A. L." J. A. H.

New Bridge Works Heard

Frank Bridge's "Three Idylls" was a feature of the first concert of the season by the Société Intime de Musique, given in Wurlitzer Auditorium on Tuesday evening of last week. The Sinsheimer Quartet, made up on this occasion of Bernard Sinsheimer, first violin; Henri Moscovitz, second violin; George Serulnic, viola, and Percy Such, cello, gave a good performance of the work in a program which included also Haydn's Quartet in G, No. 7, and Schumann's Quartet in A Minor. The organization played with a tone of mellow

[Continued on page 35]

HARRIET Van Emden

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Important American Scores Head New Music

By Sydney Dalton



IN considering scores by Charles Martin Loeffler, Daniel Gregory Mason and William Clifford Heilman, published for the Society for the Publication of American Music by G. Schirmer, it is apart from the question to argue whether or not the Society has presented three of the most representative American works. These scores are certainly worthy of publication. Mr. Heilman is a stranger to us, although this Trio in C, for piano, violin and cello, is marked Op. 7. He is worth watching. He possesses a technique which, as his power grows, should enable him to express himself with ease and surety. There is fine material and fine writing in these pages, and not a dull moment in the three movements.

Mr. Mason has done as good work in the past as he displays in his Three Pieces for Flute, Harp and String Quartet, but they rank among his most interesting products and, in view of his undoubted ability, that is saying it is music of a high order. The numbers in the set are entitled Sarabande, Elegy and Caprice. There is little to choose between them. The last is the most unusual, because of its strange meter and rhythmic patterns; but in all three there are charm and grace—features inseparable from his compositions—and a skill that is undeniable. The work deserves many a hearing.

We admit we do not possess sufficient musical imagination to think of Mr. Loeffler's Music for Four Stringed Instruments as throbbing with life, even in the hands of the most expert quartet of players. A reading of the score seems to mark the work as an austere production, having in it more of knowledge than of feeling; more of austerity than of sympathy. In performance, however, there may appear much of beauty that escapes the eye. Certainly Mr. Loeffler is far too talented to produce anything devoid of unusual merit. To the firm of G. Schirmer credit is due for the excellent printing of these editions.

A Christmas Spiritual and a Ballad

Harvey B. Gaul has done some interesting work in the field of the spiritual. His latest effort in this line is a seasonable song entitled "Go Tell It on the Mountains," a Christmas Song of the Plantation (Oliver Ditson Co.). Did the Negroes get their inspiration for this type song from the white man's revival hymn or vice versa? The chances are that the revival hymn came first. However, Mr. Gaul has, in this instance, arranged a good example of the Negro's devotional music. There are keys for high and low voices. Marguerite Lawrence Test's "While Bells of Memory Chime" is from the same publishers. It is an out and out

ballad, tuneful and light, with the proper amount of "heart interest." Evidently it promises to become popular, an event provided for by the Ditson company in issuing the solo in three keys, with violin or cello obbligato, also an orchestration, and part-song arrangements for mixed chorus, men's voices and women's voices.

New Works by Bainbridge Crist

Bainbridge Crist is undoubtedly one of our most talented song writers, and singers will do well to look into two new songs of his that have recently come from the press. They are entitled "Langour" and "I Send You Dreams" (Carl Fischer). The former has a Christmas text, and while there is little or none of what we are accustomed to accept as Chinese music about Mr. Crist's setting, he has unfailingly caught the spirit of the poem and written a really charming song. It is filled with languid luxuriance, is rich in harmonic coloring and melodic grace. Appropriately enough, it is for medium voice. It possesses the characteristics of the ballad, but that much abused type would never recognize it as kin; these dreams attain a much more rarified atmosphere. It is quite as good in its way as "Langour," and that is good enough for the most exacting. There are keys for medium and high voices.

"Pied Piper" as an Opera

A magazine editor recently remarked that the average short story can be fairly judged by reading the first and last few paragraphs and hastily skimming over the intervening pages. The same is true of the average operetta or cantata that comes to the desk of the reviewer of music. Joseph W. Clokey's three-act opera, "The Pied Piper of Hamelin" (C. C. Birchard & Co.), did not run true to form. We started to glance over it and, presto! an hour had gone, and we found ourselves wishing we could see the work performed. It is full of delicious music, and Anna J. Beiswenger has made a charming book out of the old legend. Particularly interesting are the scenes in the mountain where the children, enticed away by the magic of the Piper after he had been refused his just reward for having destroyed the rats, find themselves in a fairyland of happiness. The music of the piping that lures the little ones is quite good enough to cast a spell over them, too; and the Piper and the Dreamlady and the ballet music could hold them in thrall on top of Koppelburg. Mr. Clokey possesses both imagination and skill, and his new opera deserves a large measure of success.

Rudolph Ganz Composes a March

A summer spent on the shores of Lake Geneva, dreaming of the activities of the coming season and thinking of his faithful band of

co-workers who have helped him build up a fine orchestra, and of that other silent band of workers who have made its existence possible, must have inspired Rudolph Ganz to write his "St. Louis Symphony March" (St. Louis: Hunleth Music Co.). It is dedicated to "the friends of our St. Louis Symphony Orchestra," and a note on the cover explains that "this march was published without expense to the St. Louis Symphony Society and all receipts from its sale, including transcriptions for piano, band and orchestra arrangements, phonograph records, etc., accrue to the St. Louis Symphony Orchestra Guarantee Fund." Even on this score alone Mr. Ganz deserves praise for his creative effort. But as a matter of fact, as might have been expected, the march is an excellent bit of music, worthy of the best efforts of any players. So far as can be judged from the piano arrangement, it must be a rousing orchestral number, full of striking effects and virile ideas. The geographical position of St. Louis has suggested the subtle interpolation of snatches of the "Star-Spangled Banner" and, in the closing bars, "Dixie." There are two good reasons why this march should have a large sale: it aids a good cause and is well worth knowing.

A New Song by John H. Densmore

A new song by John H. Densmore, entitled "Here's My Heart," a Valentine (Oliver Ditson Co.), is a delightful number. John Kendrick Bangs' verse has a flavor of old English about it and such a gem demands something out of the usual in the way of musical setting. This Mr. Densmore has supplied. His music is dainty, graceful, richly melodic and altogether fascinating. There are two keys, one for high voice and one for medium.

A Group of Tuneful, Bright Songs

Michael Head's "A Piper" (Boosey & Co.) is an exceptionally fascinating little song, excellently written, with a "piping" accompaniment that is much better than the usual run of songs of this genre. It possesses character and originality. There are keys for high and low voices. Three other songs from the same pub-

lishers include one by Kennedy Russell, entitled "Cara mia," full of Latin color and rhythmic pulse. A fine song of its kind. "The Song of the Hollow Tree," by H. Wakefield Smith, is a ballad for bass voice of the good old rollicking kind that still manages to survive. "My Heart Sings for You," by Claude Ashley, is a ballad of another brand, long popular with audiences in England and not distasteful to many on this side of the water. It stresses the sentimental.

From the Program of Mischa Elman

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New York Concerts and Recitals

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and grateful quality, good attack and balance of parts.

The Bridge composition was interesting in its use of distinctly modern elements in harmony and rhythmic writing, and it achieved considerable melodic beauty. The Haydn score had an especially smooth performance. The audience applauded the players cordially, recalling them to the platform in several instances. N. T.

Abraham Sopkin's Recital

Abraham Sopkin, violinist, who recently returned from Europe, played forcefully in his recital at Aeolian Hall on the evening of Nov. 28, producing strong, broad effects and exhibiting a facile technique in César Franck's Sonata in A Major and Max Bruch's Concerto in G Minor, the two leading works of the program. Mr. Sopkin's reading of the two works showed a clear grasp of their inner qualities, and a large audience recalled the recitalist many times. Walter Golde at the piano was an able assisting artist. The Bach Air for the G string, played with large tone; a Bach Gavotte and Préludium and a Vieuxtemps Rondo were also in the program. P. J. N.

Recital on Viola d'Amore

Paul Shirley, exponent of the viola d'amore, gave an interesting recital under the auspices of the Washington Heights Musical Club at the Hotel Plaza on the afternoon of Nov. 29. He proved to be not only a player of fine attainments but also a composer of merits. Besides his Concerto in D, an ambitious work in three movements, he played another of his works, a Legend, which was an interesting bit of program music. Some of his best work, however, was done in shorter numbers, like Couperin's "Sœur Monique," Martini's "Plaisir d'Amour" and a Bach Gavotte, to which the mellow quality of his instrument seemed particularly suited. He draws a smooth, rich tone, accurate in intonation and does especially good work in double-stops. Reginald Boardman at the piano furnished good accompaniments. H. C.

Paul Draper

Paul Draper, who was heard in recital in Aeolian Hall a few weeks ago, made his second appearance of the season in a joint program with his sister, Ruth Draper, the well-known character interpreter, in the Selwyn Theater on the afternoon of Nov. 30. Mr. Draper's program consisted of songs in English, the first group of Old English songs and the second of Somerset Folk-songs. The first group was almost entirely unfamiliar, the most interesting item being "Fain Would I Change." In the second group, "Barbara Ellen" and "Lord Rendal" were given with unusual finesse. Mr. Draper's singing is original in style and calculated to delight the lovers of the higher aspects of lieder singing. Walter Golde played perfect accompaniments.

Miss Draper's monologues were pieces of pure delight. J. A. H.

Huberman in Second Recital

Bronislaw Huberman gave his second New York recital this season in Carnegie Hall on Friday evening of last week before a sizable audience which found much to admire in this popular artist's playing. The "Kreutzer" Sonata of Beethoven was given as an opening number, with Siegfried Schultze as a capable collaborator at the piano. Mr. Huberman excelled in his playing of bravura passages, where his incisive style was shown to good advantage, and he displayed also the sense of style and poise which have come to be associated with his playing. The Mendelssohn Concerto, that favorite of virtuosos, seemed to offer little difficulty to this artist, and he gave an especially fine tone to his performance of the Andante. Three movements from Bach's Sonata in E, No. 6, provided grateful contrast in the program, and for closing numbers there was a group of pieces by Bruch, Elgar, Chopin, Sarasate and Brahms-Joachim. R. M. K.

Freemantel Sings Beethoven

A field comparatively unknown to many of his hearers was explored by

Frederic Freemantel, tenor, when he sang a program wholly devoted to the songs of Beethoven in his recital on Saturday afternoon at the Aeolian Hall. But it is a field of rich colors, and Mr. Freemantel gleaned from it many flowers of great beauty in the eighteen songs which made up his recital. His artistic taste gave full value to such songs as "I Love Thee"—the program was entirely in English—the familiar song set to a text ascribed by many to Horreson. This song with its delightful accompaniment played by Richard Hageman—who by his assistance at the piano shared fully in the honors of the afternoon—was a little gem.

In music like "Molly's Farewell" or "The Flower"—better known under its German title of "Das Blümchen"—where the effect depends so materially upon the singer's inherent qualities of expression, Mr. Freemantel's refined and discriminating style was at his best. A delightful interpretation was given of "The Song of Penitence," with its telling changes of key, by which, in the second part in A, the piano part becomes so brilliant. The singer treated with artistic skill the portentous "Death," and though the range of the air from "The Mount of Olives" taxed his vocal resources, he gave plenty of evidence of his dramatic powers.

His gift of humorous expression was happily illustrated in the whimsical fragment, "Marmotte." The charm of "May Song" and the dainty grace of "The Parting," "Love's Lament" and "Tears of Love" were thoroughly characteristic of the artist's taste and judgment in a recital which aroused enthusiastic applause and brought many recalls. P. J. N.

Robert Imandt

Robert Imandt, a violinist unknown heretofore to New York audiences, made a successful and interesting début in Aeolian Hall on the evening of Dec. 1, playing a rather long but interesting program. Concessions to the classicists were made in the first two numbers, an Adagio and Courante by John Eccles, and "Grave" by Wilhelm Friedemann Bach, the unhappy eldest son of the great Johann Sebastian. In both these pieces Mr. Imandt displayed fluent technique and a convincing understanding of eighteenth century music which made both of them of decided interest.

Franck's beautiful Sonata was given full justice, the Recitativo and Fantasia being especially well played. Two "Mythes" by Karol Szymanowski, with the sub-titles "Narcisse" and "La Fontaine d'Aréthuse," interesting program notes to which had been supplied by Mr. Imandt, were given with delicate charm. In Chausson's "Poème," besides his accompanist, Raymond Bauman, Mr. Imandt had the assistance of Theodore Strong at the organ, making an impressive trio. The final group was of lighter pieces, Kathryn Whitfield's "In an Irish Jaunting Car" being particularly interesting. A Fisherman's Song of Brittany and two of Brahms' Hungarian Dances in Joachim's arrangements completed the program. Mr. Imandt played with spirit and authority throughout his program, displaying high technical equipment and musicianship far above the average. J. A. H.

English Trio in Début

The English Trio, known to London audiences as the Modern Trio, gave its first program in New York last Sunday afternoon at Aeolian Hall. The members of the ensemble prefer to be known only by their surnames as Melzak, violinist; Mannucci, cellist, and Krish, pianist. For their initial program these players chose Dvorak's Trio in F Minor, Op. 65; a Trio in A Minor, by Ropartz, and Frank Bridge's Phantasie in C Minor. They revealed a surprising facility in ensemble work—playing not of the highest order, perhaps, but

possessed of colorful and even dramatic appeal. The pianist in particular did some skillful playing in the Dvorak work, which, with its recurrent hint of folk-song, is melodious, though rather long.

The Ropartz Trio, though by a contemporary French composer, sounds hardly a "modern" interval. Its form is somewhat chaotic in the first two sections, labelled "Moderately animated" and "Briskly." A concluding movement, opening with a cantabile section in slow tempo, contains considerable beauty, and was well done. The Bridge opus is in the more vivacious style of this composer, whose works have won a deserved popularity this season in America. It provided opportunity for some spectacular playing, particularly by Mr. Krish, and the players were accorded enthusiastic applause at its conclusion. The organization should easily build up an American following, as its playing is spirited, tonally appealing and devoid of the academic. R. M. K.

Francesca Marni Reappears

Francesca Marni, soprano, who appeared in a New York concert last spring, returned to Aeolian Hall on the evening of Dec. 2, in a program of songs in Italian, German, Russian, French and English. She has a voice of good natural quality, which enables her to achieve some effective results. Among her most successful songs were three in Russian, by Rachmaninoff, Gurileff and Klimoffsky, the second of which was repeated. She was accompanied at the piano by Ellmer Zoller, whose work was clean-cut. Miss Marni was heard by an audience of considerable size that derived much pleasure from her singing. H. C.

Week at Metropolitan

[Continued from page 27]

The second scene from Act IV of Verdi's "Trovatore" brought forward a notable ensemble composed of Frances Peralta, Marion Telva, Morgan Kingstons and Millo Picco.

Queenena Mario and Armand Tokatyan appeared for the second time in the first scene from the opening act of "Lucia di Lammermoor." Mary Ryan took the place of Nannette Guilford, who was indisposed. The artists were rapturously applauded.

The Metropolitan orchestra under the skilled baton of Giuseppe Bamboschek offered a program consisting of the "Benvenuto Cellini" overture, Berlioz, "Meistersinger" overture, Wagner, and "Orphee aux enfers" overture, Offenbach. N. T.

Beethoven Association to Give Extra Concert

The Beethoven Association has announced an extra concert in Aeolian Hall on the evening of Dec. 18. It will be outside the regular subscription series and the receipts will be devoted to the maintenance fund of the Association's new club rooms in Forty-fourth Street. Among the artists who will take part are Florence Hinkle, Herbert Witherspoon, Georges Barrère, Harold Bauer, Ossip Gabrilowitsch, Artur Bodanzky, Walter Damrosch and the Flonzaley Quartet.

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From Ocean to Ocean

LEWISTON, ME.—Harriet Sterling Hemenway, contralto, of Boston gave a highly highly successful recital in the Pine Street Congregational Church on Wednesday evening, Nov. 7.

CONNERSVILLE, IND.—The Chaminade Club has been reorganized with Lovell Allison as president and Helen Feigert as secretary and treasurer. Albert A. Glockzin will conduct and Lovell Allison will act as accompanist.

GEORGETOWN, D. C.—Netta Craig, soprano, assisted by Mrs. Bertrand Trennis at the piano, gave her first costume recital this season on Friday evening, Nov. 23, at the Georgetown Presbyterian Church, and was most enthusiastically received.

BALTIMORE.—Gustav Marius Illmer, pianist, began a series of lecture-recitals at Knabe Studios on Nov. 13 before a representative audience. He prefaced the playing of each composition with a description of its musical values and by a lucid analysis attuned the hearer to an appreciation of the music interpreted.

ANNAPOLIS, MD.—Dorothy Coates, harpist; Theresa Hubner, contralto, and Charles T. Ferry, composer-pianist and accompanist, in the ballroom of Carvel Hall on Tuesday evening, Nov. 20, gave the first concert in a series of five arranged by the Washington Music Bureau, under the management of Mrs. Henry Hunt McKee.

BUFFALO, N. Y.—Anthony Vivio, violinist; Melville Avery, baritone, with Marion Bonning and Grace Sandel at

the piano, gave an interesting program of American compositions at the first regular winter session of the American Artists' Club of Buffalo on Nov. 14. A. A. Van De Mark, founder of the Club and of the National American Music Festival, was the speaker of the evening.

WASHINGTON.—Lucy Dickinson Marx was received with acclaim for her singing of her song entitled "Friendship," for which she wrote both words and music, at the breakfast held in the New Willard Hotel for the general officers of the United Daughters of the Confederacy. The song is dedicated to Mrs. Livingston Rowe Schuyler, president-general of that organization.

WHEELING, W. VA.—Under the supervision of Mrs. Anna Hilton Otto, the E. P. Key Choral Club gave a concert in the Warwood High School on Nov. 13. With Mrs. H. A. Rider as accompanist, the club sang numbers by Dunn, Taylor, Di Capua, and Foster. Solos were given by Mrs. Otto, Tom Power, Mrs. Wodarczek, Miss Porter, Miss Kal-kreuth, Miss Perry, and Miss Daubert.

St. LOUIS.—Mme. Christine Nordstrum Carter presented several of her pupils in a recital in her studio on the evening of Nov. 10. Mrs. Marie Connor, Mrs. Alice Du Perre, Marie Brandt, Vera Fromm, and Concordia Bode aroused enthusiastic applause by the excellence of their solo work, and several operatic arias and duets were effectively sung by June Schriner and Elmer Huddle.

KANSAS CITY, MO.—The pageant "Modes and Manners of Yesterday, Today and Tomorrow" was given in Ivanhoe Temple last month by the Episcopal Churches of the city. The cast included many prominent local singers. Mary Witters presented her pupil, Nadine Yates La Mar, in a piano recital recently, with Martha Jane Reynolds, soprano, pupil of Evaline Hartley, assisting.

WEBSTER GROVES, MO.—A large audience of local music-lovers was regaled with a fine piano recital by Willard McGregor at Loretto College on the evening of Nov. 22. Mr. McGregor gave a diversified program including works by Beethoven, Weber, Chopin, Mendelssohn, Debussy, Rachmaninoff, Dohnanyi, Kaun, and Ganz, and disclosed first-class technical ability.

DETROIT.—The second morning concert of the Tuesday Musicales was given in Memorial Hall on Nov. 20, with Mrs. Theodore O. Leonard in charge. The program was arranged to exemplify the difference between classical music and modern music in the classical style. Sara Evnitsky, Ada May and Ada Gordon, pianists; Mrs. Guy Bevier Williams and Mrs. G. Ogden Ellis, vocalists; and the Tuesday Musicales Triple Trio, under the leadership of Jennie M. Stoddard provided the numbers. Martha Bartholomew, Mrs. Edwin S. Sherrill and Mrs. Mark Stevens were the accompanists.

LINCOLN, NEB.—H. O. Ferguson, director of music in the public schools of Lincoln, was in charge of the music

section of the recent annual meeting here of District No. 1 of the Nebraska State Teachers' Association. Speakers on the music programs were Hazel Beckwith-Nohavee, W. H. Morton, superintendent of Beatrice schools; Charles B. Richter, Jr., of Lincoln school orchestras; H. O. Ferguson; Edith Lucille Robbins; Sara Marshall of Nebraska Wesleyan University; Mrs. Fred C. Williams, and Edward J. Watt. Discussions and demonstrations were led by Cora F. Conaway of York; Elizabeth Hamann, Daisy Johnson, and E. S. Luce.

WASHINGTON.—The following named students of the Paul Bleydon Studio have been appearing at the regular Community "Sings" under the direction of Robert Lawrence; Helen Harper, soprano; Margaret Callahan, mezzo-soprano; Grace Washburn, soprano; and Mme. Henrietta Coquelet, lyric soprano. An enthusiastic audience crowded the studio of Albert W. Harned for the first recital of the season given by some of Mr. Harned's pupils. Among those taking part in the program were Jessie Masters, who leaves soon for a concert tour through Canada; Mildred de Hart, Irene Koehl, Reba Henderson, Mamie Rouse and Albert Summers. Harry Wheaton Howard played the accompaniments.

CANTON, OHIO.—The Senior MacDowell Club at its first November meeting, Mrs. F. N. Sweitzer, hostess, listened to a Wagner program in which Lucille Smith, Mrs. William H. Rehbein, Mrs. Lyman Rogers, Mrs. A. S. Taylor and Mrs. James A. Rice took part. At its second meeting of the month the program was given by Mrs. Loraine Peters, Martha Broda, Mrs. Gail Watson Cable, Mrs. Ira Penniman, and Mr. Nusly. At its first meeting of the season the Junior MacDowell Club re-elected Dorothy Anthony, president, and Ruth Snyder, secretary. Mrs. Gail Watson Cable gave the first of a series of talks on orchestral instruments, and a musical program was given by Mary Boyer, Leah Berndt, Gerald Ater, William Myers, Virginia Jones and Ruth McConnell.

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Boston's Week Abounds in Recitals by Resident and Visiting Pianists

Antoinette Szumowska Appears as Soloist with People's Symphony—Sergei Rachmaninoff, Vladimir de Pachmann, Harrison Potter and Raymond Havens Heard—Sigrid Onegin Charms in Song—Fox-Burgin-Bedetti Trio Gives Its First Concert—Music Lovers' Club Begins Season

BOSTON, Dec. 3.—The People's Symphony gave its fourth concert on Sunday afternoon, Nov. 25, at the St. James Theater, and a very large audience showed characteristic enthusiasm. Mr. Mollenhauer and his men gave lucid performances of Volbach's Symphonic Poem, "Es waren zwei Königsinder," Schubert's "Unfinished" Symphony, Andra's "Liebesgeflüster" and the Overture to Verdi's "La Forza del Destino."

The soloist was Mme. Szumowska, pianist, who played Saint-Saëns' G Minor Concerto with fleetness and delicacy of finger-work and fine feeling for beauty of nuances. She received much applause for her spirited performance.

Onegin Impresses Hearers

Sigrid Onegin appeared at Symphony Hall on Sunday afternoon, Nov. 25, and in four groups of songs by German, Swedish, American and English composers again impressed her auditors with her gloriously rich contralto voice. She swept all before her with her irrepressible enthusiasm for her music. Her ardor, though, knew the bounds of artistic finish. Her interpretations were especially noteworthy for their life and their projection of the singer's ardent musical personality. Michael Rauch-eisen played beautiful accompaniments.

Rachmaninoff Gives Recital

Sergei Rachmaninoff, in a recital at the Boston Opera House, played works by Bach, Mendelssohn, Chopin, Liszt's seldom-heard "Funérailles" and "Rhapsodie Espagnole" and a group of his own compositions and transcriptions, as well as numerous encores. In these works Rachmaninoff proved himself a superb pianist of intellect and emotion. His conception showed marked structural balance and feeling for cumulative effect and climax.

Pachmann Plays Chopin

A pianist of different stamp is Vladimir de Pachmann, who gave his second Boston recital on Wednesday afternoon, Nov. 8, devoting his program entirely to Chopin. The comparative smallness of the audience appeared to chill de Pachmann's frolicsomeness, but his warmth in playing was in no way affected. He seemed even more subjective and communicative than at his first concert. His interpretations of the dreamy and poetic Chopin were inimitable in fancy.

Local Trio Gives First Concert

The Fox-Burgin-Bedetti Trio, composed of resident performers, Felix Fox, pianist; Richard Burgin, violinist, and Jean Bedetti, violoncellist, gave its first concert at Jordan Hall on Monday eve-

ning, Nov. 26. The program consisted of Trios by Brahms, Pierné and Tchaikovsky. Pierné's Trio in C Minor had its first Boston hearing. The players gave it an inspired performance. The Fox-Burgin-Bedetti Trio showed itself a finely balanced ensemble, each player being a master of his instrument and alert to refinements of instrumental blendings. A good-sized audience welcomed the new organization.

Potter Plays Unusual Program

Harrison Potter, resident pianist, gave his annual Jordan Hall recital on Tuesday evening, Nov. 27. As is his wont, he chose a program of rare music. Of particular interest was the Griffes Sonata, which Mr. Potter played with great technical skill and with keen feeling for the emotional substance of the music. Throughout his performance Mr. Potter showed himself to be a pianist of discriminating musical intelligence. Tastefulness and expressiveness at all times gave interest to his playing.

Havens in Annual Recital

On Saturday afternoon, Dec. 1, at Jordan Hall, Raymond Havens gave his annual piano recital. Like Mr. Potter, Mr. Havens avoided a hackneyed program. He played works by Bach, Respighi, Ravel, Medtner, Bridge, Chadwick, Gluck-Saint-Saëns, Schumann and Chopin. As an executant Mr. Havens disclosed a neat and clean-cut technique. As an interpreter he was especially successful in such music as Ravel's "Ondine" and Chadwick's "Frogs," in which he exhibited delicacy of touch and accent and a keen descriptive sense.

Music Lovers' Club Opens Series

The Music Lovers' Club opened its thirteenth season on the second Tuesday of last month at Steinert Hall. Mme. Edith Noyes Greene, the president, opened the meeting with a special tribute to John C. Freund, who is to be the guest at the club's concert in Jordan Hall on May 6. The concert will also mark Mme. Greene's farewell as active president of the club. She plans to travel to the West for rest and recreation after twenty-five years of activity as teacher, composer and founder of music clubs. At the first concert the following musicians took part: Elva R. Boyden, contralto, and Joseph Ecker, baritone, in solos and two groups of duets; Beatrice Griffin, violinist; Ralph Smalley, 'cellist. Susan Williams was accompanist for Mr. Smalley and Mrs. Alice E. Bascom for the other performers.

HENRY LEVINE.

BOSTON, Nov. 24.—Mrs. Jasper Whit-ing, representing the Council of the South End Music School, presided at

the second of the series of three lectures at the homes of friends of the School in the interest of a campaign to raise the \$10,000 needed to carry on this year's work. Mrs. Henry Lyman was the hostess on Tuesday, Nov. 20, and Richard Boleslawsky spoke on "The Art of Drama." W. J. P.

New England Conservatory Beneficent Society Seeks New Members

BOSTON, Dec. 1.—A campaign for enlarged membership of the Beneficent Society of the New England Conservatory has just been launched in Boston and other cities. The Beneficent Society, of which the late Mary A. Livermore was a founder and for many years its first president, was intended primarily to raise and administer funds to be lent to talented students at the Conservatory who without such aid might be unable to complete their education. In the thirty-eight years of its existence, although a very small society, it has lent \$45,815 to 322 students, a large percentage of whom have repaid the loans in full. The annual dues are \$2.00 for active and \$5.00 for subscription members. A life membership is \$50. Mrs. Charles H. Bond is president of the Society. W. J. P.

Plan Higher Music Standards at Smith College

NORTHAMPTON, MASS., Dec. 3.—A new music hall to cost \$300,000 is being constructed at Smith College, and the opportunity is being taken to reorganize the music department on the basis of a survey made by Professor Archibald Davison of Harvard. Under the new plan, a higher standard will be set for the study of music, and this will limit the number of students permitted to count the practical side of this subject for the A. B. degree. The Glee Club and the choir have already been reorganized in this aim to secure improved standards. The new hall will have an auditorium to seat 800 persons.

Harriet Sterling Hemenway Heard in Recital

BOSTON, Dec. 3.—Harriet Sterling Hemenway, contralto, delighted a large and appreciative audience at a recital in Steinert Hall, Thursday night. Mrs. Hemenway sang songs by Handel, Bossi, Rossini, Rogers, Carpenter, Chadwick, Rimsky-Korsakoff, Fauré, Strauss, Frank Bridge and others, and displayed rare intelligence in her interpretation of the different groups. Harris Stackpole Shaw played accompaniments admirably. W. J. P.

MILFORD, MASS., Dec. 1.—Before a large audience in Town Hall on Nov. 25 the Rev. Lawrence H. Bracken, Chaplain of the New York Police Department, gave a concert under the auspices of Valencia Council, K. of C., for the benefit of the new High School of St. Mary's parish. Walter Arno of Boston was an adequate accompanist and also played a composition of his own "Crystal Morning." W. J. P.

BOSTON, Dec. 1.—Illness has forced Edith Woodman, soprano, to cancel her recital which was to be given in Jordan Hall, Dec. 11, with Renée and Georges Miquelle. Mr. and Mrs. Miquelle will give the concert alone in Steinert Hall on the evening of Dec. 18. W. J. P.

BOSTON, Dec. 1.—Frederic Tillotson, pianist, will give a recital in Jordan Hall on Thursday afternoon, Dec. 13, when he will play works by Brahms, Grieg, Debussy, Goossens, Dohnanyi, Liszt, and Chopin.

Nina Morgana, soprano of the Metropolitan Opera Company, gave a successful concert recently at the Winter Garden in Jamestown, N. Y.

SCHOOL MUSIC DISCUSSED

New York State Teachers' Association, Music Section, Hears Addresses

ALBANY, N. Y., Dec. 1.—Russell Carter, specialist in music of the State Department of Education, made the opening address before the music section of the convention of the New York State Teachers' Association on Monday, Nov. 26. Henry T. Moore, professor of psychology at Dartmouth College, gave his address on "Psychology and Public School Music," which he recently delivered at the Music Supervisors' Conference in Boston.

Charles H. Mill, supervisor of music in the public schools of Rochester, explained the methods of teaching instrumental music which have been successful in that city. Anna Gardner, assistant supervisor of music in Albany, gave a demonstration lesson. Papers were read by Esther M. Green, director of music at Oneonta Normal College, on "From a Normal School Viewpoint," and Earl Haviland, director of music of the Lockport schools, on "Self-supporting Music Department." T. Frederick H. Candlyn of Albany gave an organ recital at St. Paul's Episcopal Church, the headquarters of the music section.

W. A. HOFFMAN.

Two Works by Bostonians Heard

BOSTON, Dec. 1.—Compositions by two members of the faculty of the New England Conservatory of Music, a Finale in C for organ, by Homer Humphrey, played by Myrtle Richardson of Melrose, Mass., and Warren Storey Smith's song "Returns," sung by Helen L. Gould of Rochester, N. Y., had place on the program of a concert by advanced pupils given in Jordan Hall Friday evening, Nov. 23. Others taking part were Reginald L. Capen, Newton Centre; Clair Wilson, Dover, Me.; Manuel Zung, Boston, and Rosa B. Frutman, Chelsea. W. J. P.

Heard at Chromatic Club Concert

BOSTON, Dec. 1.—The Chromatic Club at its Tuesday morning concert in the Copley-Plaza, Nov. 20, had as contributing artists Frederic Joslyn, baritone; Ethel Hutchinson, pianist; Gertrude Tingley, contralto, and Marion L. Moorhouse, 'cellist. Each artist was well received and had to respond to encores. W. J. P.

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People and Events in New York's Week

STEPHENS ARTIST HEARD

Gertrude Tingley Opens Season's Series of Studio "Rehearsals"

Gertrude Tingley, mezzo-contralto of Boston, gave the first in a series of "rehearsals" at the Percy Rector Stephens Studios on the evening of Nov. 30. The program was the one she had prepared for her Boston recital on Dec. 5, and included arias by Handel; a group of songs in French by Ravel, Widor, Chausson and Bax; songs in Italian by Sinigaglia, Respighi and Bossi, and songs in English by Bax, Griffes, Scott and Shaw.

Her voice is one of considerable beauty, and she showed the results of her training in her ability to modulate well and to communicate the various moods of her songs to her audience. Her diction is particularly clear. She was ably accompanied at the piano by Anita Davis Chase of Boston. Miss Tingley has sung with success in many cities of New

England. She has studied with Mr. Stephens for two seasons.

After the first group, Mr. Stephens explained the purpose of the "rehearsals" which he is planning for the season, and stressed the fact that they are in no sense pupils' recitals, but programs prepared for public recitals. Such "rehearsals," he said, reveal the weak points in the program and give the singer an opportunity to gain confidence before he faces his audience as a professional artist. H. C.

Mme. Croxton to Sing in Aeolian Hall

Lillian Croxton, coloratura soprano, will give a New York recital in Aeolian Hall on the evening of Dec. 10. With the assistance of Walter Golde at the piano, Lucien Schmitz, 'cellist, and J. Henri Bove, flautist, she will sing numbers by Mozart, Lalo, Fauré, Saint-Saëns, Monro and La Forge. Following her recital, Mme. Croxton will be heard in a series of concerts throughout the country.

Lucchese Plans Initial Concert Tour at Close of Opera Engagements



Josephine Lucchese, Coloratura Soprano

Josephine Lucchese, coloratura soprano, who has sung leading rôles with the San Carlo Opera Company for two seasons with brilliant success, will end shortly her season of guest appearances with that organization and undertake her first series of concerts which will occupy her until after next Easter. She has limited her operatic appearances this season to cities in the East and has sung with great success in New York, Philadelphia, Boston and other cities. She has been booked for her first concert season by four different managements and will be heard in many of the cities in which she has aroused enthusiasm in her operatic rôles. Born and educated in San Antonio, Mme. Lucchese is a great favorite in Texas and will make many appearances in that State and in California, where she is also popular. Her itinerary will also carry her into Mexico for a series of concerts. Mme. Lucchese received her training in America and has risen to a position of prominence in little more than two years without ever leaving the United States.

Franco-American Society to Give Concert

The Franco-American Musical Society will give the first of its two "International Referendum Concerts" in Aeolian Hall on the evening of Dec. 14. The program, which has been chosen from suggestions submitted by the Advisory Board, will be given by E. Robert Schmitz, pianist; Carlos Salzedo, harpist; the French-American String Quartet—Gustave Tinlot, Reber Johnson, Saul Sharrow and Paul Kefer—assisted by Henry Moscovitz and Delmas-Boussagol, and Marya Freund, Polish soprano, who will make her American debut on this occasion. The program will include a first performance of Zoltan Kodaly's First String Quartet; songs by Pizzetti, Castelnuovo, Prokofieff, Stravinsky and de Falla; six dances for harp and string accompaniment by Debussy, and a piano trio by Ravel, played by Schmitz, Tinlot and Kefer.

Mr. and Mrs. Salter Open Studios

Sumner Salter, formerly organist and director of music at Williams College, Williamstown, Mass., and his wife, Mary Turner-Salter, well-known song writer, have opened studios for instruction in voice, piano, organ and theory at 435 Fort Washington Avenue. Their studios were opened with a housewarming at which a program was given by Ellen Lovett of Williamstown; Mrs. Cova Kilgore, Fort Collins, Colo.; Isabel Burns, Omaha; Margaret Haskins, North

Adams, Mass.; Mrs. Marion H. Hosper, Orange City, Iowa, and La Verne Douvan of Fort Collins. Mr. Salter played for friends and pupils on the organ in the Great Hall of the College of the City of New York, through the courtesy of Samuel A. Baldwin, on Nov. 22. Mrs. Salter, assisted by Miss Hosper, gave a recital of her own songs in Flushing recently. Mr. and Mrs. Salter will go to North Adams, Mass., for classes on Monday and Tuesday of each week. Among their pupils there is Margaret Deans, who has recently fulfilled a series of engagements in Rhode Island.

Julia Glass to Play at Capitol

Julia Glass, American pianist, who has been heard in New York both in concert and with orchestra, will give a recital at the Knabe warerooms on Dec. 13. Miss Glass has been re-engaged by S. L. Rothafel to appear later in the month at the Capitol Theater, where she is a great favorite, this making her fifth engagement there. She has been studying with Alexander Lambert for the last four years.

Master Institute of United Arts Adds to Teaching Staff

William Reddick, American composer and pianist, and Chester Hale, American dancer, have been added to the teaching staff of the Master Institute of United Arts. Mr. Reddick is known not only through his own compositions, but also for his settings of many Negro spirituals. Mr. Hale, one of the foremost American dancers, was the only foreign member of the Diaghileff Ballet. He has also toured with Pavlova.

[Continued on page 39]

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N. Y. People and Events

DR. CARL TALKS ON EGYPT

Alumni of Guilman School Hear Narrative of Trip Abroad

Dr. William C. Carl gave a talk on Egypt and his cruise through the Mediterranean before the members of the Alumni Association of the Guilman Organ School in the chapel of the First Presbyterian Church on the evening of Nov. 26. Dr. Carl took his audience to Madeira, thence to the Alhambra in Spain, showing its marvelous architecture and relating amusing incidents about the organ in the Cathedral. Monte Carlo, Nice, the Italian Riviera, Naples and Venice led the way to Fiume, en route to Athens, where the Acropolis was seen by full moon and where he attended a service on Mars Hill before leaving for the Dardanelles and Constantinople.

The trip through Syria from Beirut over the Lebanon Mountains to the

Temple of Baal in Baalbek was one of intense interest, as well as the journey from Damascus to the sea, including visits to Nazareth, Tiberias, the River Jordan, the Sea of Galilee, Mount Carmel and Jaffa. The journey by rail to Jerusalem took the traveler on through the city where Samson and Dalila lived and where only a few low buildings now remain.

Dr. Carl spoke of the customs of the people of Egypt, and described the Pyramids, the Sphinx, a trip up the Nile and the relics of Tut-ankh-Amen. The talk was illustrated by attractive views which Dr. Carl secured on the trip. As a token of appreciation his audience gave him a rising vote of thanks.

Women's Philharmonic to Celebrate Twenty-fifth Anniversary

The Women's Philharmonic Society, Mrs. Leila Cannes, president, will celebrate its twenty-fifth anniversary with a concert at the Pennsylvania Hotel on the afternoon of Dec. 12. The program will include music and addresses by several persons prominent in the musical world. Mabel Robeson, soprano, and Leslie Hodgson, pianist, gave a program in the club rooms in Carnegie Hall on the afternoon of Nov. 25. Mrs. Robeson was well received, especially in a group of songs by Edwin Walker, who accompanied her at the piano. Mr. Hodgson received an ovation after his playing of MacDowell's "Keltic" Sonata, and following works by Gluck-Brahms, Griffes, Palmgren and Liszt, played the "Teresita" Waltz, by Thersa Carreño, his former teacher.

Miscellaneous Program at Rivoli

The program at the Rivoli Theater featured an unusual number, entitled "When the Clock Chimes Twelve," in which Miriam Lax, soprano, and Themy Georgi, tenor, took part, with incidental dances by Paul Osgard and Zena Larina. The orchestra was conducted alternately by Irvin Talbot and Emanuel Baer, with Frank Stewart Adams or Harold Ramsbottom alternating at the organ. At the Rialto, the orchestra featured "Around the World with Riesenfeld's Classical Jazz," led by Hugo Riesenfeld and Willy Stahl. Alex D. Richardson and S. Krumgold alternated at the organ.

Augusta Cottlow to Play in Chicago

Augusta Cottlow, pianist, will be heard in the Middle West this month, including an appearance in the Kinsolving Morning Musicales series in the Crystal Ballroom of the Blackstone Hotel on Dec. 11, with John Charles Thomas, baritone. In the afternoon of the same day, she will act as one of the judges in the piano contest, sponsored by the Society of American Musicians, Howard Wells, president, and in the evening, she will be an honor guest at a dinner given by the Society.

New Tenor to Appear in Aeolian Hall

Giulio Gabrielli, tenor, will make his first New York appearance in Aeolian Hall on Dec. 16, under the direction of J. Ingegnieros and Frank Salerno. The tenor was a wandering musician in Philadelphia, earning his living by singing in restaurants, when he was heard recently by Mr. Salerno, who was so impressed by the beauty of his voice that he decided to give him a public hearing. Others who will appear on the program are Giovanni Ingenito, left-handed pianist; Azema Di Marco, violinist, and Augusto Ordenez, baritone.

Estelle Gray-Lhevinne
Passes Century Mark
in Recitals This Year

Estelle Gray-Lhevinne, Violinist

Few artists have a larger popular following in so many parts of the country than Estelle Gray-Lhevinne, violinist. A native of California, she has been heard in practically every State in the Union, and is now on one of her most successful tours of this country. She has also appeared in European centers. Since the beginning of last year she has fulfilled almost 100 engagements in eighteen States, playing in many cities in which she has appeared on previous tours. Among her most successful appearances this season were four recitals given in Carnegie Hall, Pittsburgh, on the afternoons and evenings of Oct. 15 and 16. More than 1200 persons heard the first concert and many returned for the other three, at which different programs were presented. Besides her public recitals, she gave two special concerts for school children, sponsored by Will Earheart, director of music in the schools. Other Pennsylvania cities in which she has found ready welcome are Tarentum and Uniontown. In the latter city she opened a course for which Ethyl Haydn and Arthur Hackett, Guy Maier and Lee Pattison, and the Denishawn Dancers are booked for appearances.

Bizet Suite Presented at Capitol

Bizet's "L'Arlésienne" Suite was given an elaborate presentation at the Capitol Theater this week, the services of the entire ballet corps and an augmented ensemble of voices being enlisted. The numbers included an orchestral prelude, Pastoral, by principals and ensemble; "Le Carillon" by orchestra; the Minuet by Mlle. Gambarelli and the ballet, and "Farandole" by the principals and ensemble. Among the soloists were Gladys Rice, Florence Mulholland, Jane Freeman, Hazel Simonson, Helen Leveson, Claire Brookhurst, Douglas Stanbury, Joseph Wetzell, Pierre Harrower, Ava Bombarger and James Parker Coombs. Mlle. Gambarelli headed the ballet, assisted by Doris Niles, Ruth Matlock and Lena Belis. The other numbers in the program were orchestral selections from "Pagliacci" and an aria from "Trovatore," sung by Elsa Stralia, soprano.

Fire Destroys Equipment for Tony Sarg's "Willow Plate" Production

The Tony Sarg production of Victor Herbert's "Chinese Willow Plate" has postponed its opening until the middle of February, owing to the destruction by fire of the Tony Sarg laboratories in Chatham, N. J., where the company was in rehearsal for the opening in New York this month.

Sophie Braslau on Pacific Coast Tour

When Sophie Braslau, contralto, sang seven consecutive times in Seattle's American Pageant last July, she said she would gladly sing for the patients in the Children's Orthopedic Hospital in that city. A sudden cold, however, made it impossible for her to add further strain to her throat on that occasion, but she fulfilled her promise after a concert engagement in Seattle on Nov. 16. Subsequently she continued her Pacific Coast trip and appeared at Mills College, Oakland, Cal., on Nov. 22. San Francisco

will hear her recital on Dec. 10, after which she will leave for Los Angeles to appear as soloist on Dec. 13 and 14, with the Symphony Orchestra. Among her appearances later in the season will be one in the title rôle of "Carmen," with the Washington, D. C., Opera Company. Miss Braslau will also give a second New York recital at Carnegie Hall, singing a program composed entirely of the classics.

Washington Heights Club Entertains Honorary Members

Miss J. R. Cathcart, president of the Washington Heights Musical Club and the advisory board of that organization, gave a reception and musicale for the honorary members of the society on the afternoon of Nov. 25. About 200 guests were present, including Henry Holden Huss, Charles Wakefield Cadman, Augusta Cottlow and Carolyn Beebe. Regrets were received from Mrs. Edward MacDowell, Mrs. H. H. A. Beach and Louise Homer. An interesting program was given by Charles Haubiel, pianist; Sadie Gottlieb, a very talented violin pupil of Auer, and Marie Stapleton Murray, soprano, who was accompanied by Louis Baker Phillips in an aria from "Gioconda," and by Mr. Cadman in two of his songs. Among those present were Gertrude Ross, Grace Hamlin, Mana Zucca, Yvonne de Treville, James G. MacDermid, Bruno Huhn, Mr. and Mrs. Alexander Bloch, Mr. and Mrs. Henry Holden Huss, Josef Borissoff, Emilio Roxas and John Majeski. H. C.

Jan Munkacsy to Play New Violin Work

Jan Munkacsy, Hungarian violinist, will introduce a new Sonata for Violin and Piano by P. Stojanovits, a Hungarian composer, at his Town Hall recital on the evening of Dec. 16. Other works will be a Vieuxtemps Concerto, variations on Corelli's Gavotte by Tartini-Leonard, a Remenyi arrangement of Chopin's Polonaise, Op. 26, No. 1, and numbers by Spohr and Paganini. A. Kugel will be at the piano.

Raymond Otis Hunter Opens Studio in New Rochelle

Raymond Otis Hunter, baritone, has opened a studio for vocal instruction in New Rochelle. He is an exponent of Arthur Philips' method of singing and has appeared in opera and concert in many cities with success.

PASSED AWAY

Wilfred Ashland

Wilfred Ashland, for twenty-five years manager of the Witmark Music Library, died at his home in New York on Nov. 30. Mr. Ashland was born in Cheltenham, England, in 1859, and was educated at Trinity College, Dublin, and at Oxford. He came to the United States in 1888, and before becoming associated with the Witmark firm he was stage manager of the Holman Opera Company, the Juls-Grau Opera Company and the Corried Opera Company. He is survived by one son, Wilfred Gilbert Ashland.

Adell Barrow Colwell

Mrs. Adell Barrow Colwell, wife of Louis Colwell, composer and arranger of music, died at her home in New York on Thanksgiving Day. Mrs. Colwell was born in New York in 1897 and had been married to Mr. Colwell only two months. She was a vocal student under Eduardo Petri of the Metropolitan and was considered to be a very promising singer.

George M. Rider

KANSAS CITY, Mo., Dec. 1.—George M. Rider, originator of the insurance endowment plan for the Kansas City Symphony Orchestra Association, died on Nov. 30 in his thirty-sixth year. Mr. Rider is survived by his wife, Elva Faeth Rider, well known as an accompanist, and one daughter.

BLANCHE LEDERMAN.

Alice Urban

MUNICH, Nov. 29.—Mme. Alice Urban, said to have been well known upon the operatic stage two generations ago, died here recently. Mme. Urban, whose maiden name was Fleury, was born in New Orleans in 1843.

Francesco Mascagni

MILAN, Nov. 28.—Francesco Mascagni, brother of Pietro Mascagni, the famous operatic composer, died here recently.



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Artists Will Continue Tours in Japan

SHANGHAI, Nov. 15.—Japan is recovering so rapidly from the effects of the recent earthquake that the Imperial Theater in Tokio will, it is expected, be restored by April or May, and A. Strok, concert manager, who had made contracts with several artists in America before the disaster occurred, announces that these contracts will be fulfilled—unless in the case of any abandoned by the artist himself. Jascha Heifetz had left New York for his Eastern tour when news reached that city of the earthquake, but Mr. Strok cabled him to come on, and he appeared in Shanghai on Sept. 26. His tour is proceeding with great success. Joseph Schwarz and Josef Hofmann are among the other artists booked by Mr. Strok.

GIVES TICKETS TO STUDENTS IN MAINE

High School Pupils Hear Recital by Katharine Goodson
—Plan Club Events

By Annie J. O'Brien

PORTLAND, ME., Dec. 1.—One hundred members of the High School orchestras of the city were the guests of William S. Linnell, chairman of the Portland Music Commission, at the recital given by Katharine Goodson, English pianist, at the City Hall Auditorium on Nov. 8. This was the second recital in the Municipal Concert Series, and in the interest of municipal music. Mr. Linnell will continue this distribution of free tickets to school orchestra students for these evening concerts.

Miss Goodson, who was enthusiastically greeted, played Schumann's Fantasy in C, two Schubert Impromptus, a Brahms Intermezzo and Rhapsody, and numbers by Chopin, Scriabine, Poulenc, Palmgren and Hinton, and had to give several encores.

Raymond A. Crawford, supervisor of music in the public schools, plans to invite the music clubs of the city to co-operate with him in furnishing programs of music for the school children, the music having been previously explained in appreciation classes. He and his two assistants, Margaret Flanagan and Ethel M. Edwards, outlined the work in the schools at a meeting of the Maine branch of the New England Chapter of the American Guild of Organists on Nov. 6 at the Brinkler studio. The subject of music credits was discussed, and it was decided to communicate with other music club secretaries and report at a later meeting.

The following officers were elected by the branch: Alfred Brinkler, regent; Fred Lincoln Hill, secretary-treasurer, and Howard W. Clark, Mrs. Foster Haviland and Annie J. O'Brien, executive committee.

Charles S. Mills, violin maker, has offered a violin as a prize to the student in the Cummings School making the greatest progress in music during the present school year.

Rudolph Ganz Gives Address in St. Louis "American Education Week" Program

ST. LOUIS, Dec. 1.—"Education Through Music" was discussed by Rudolph Ganz, conductor of the St. Louis Symphony, and Eugene M. Hahnel, Supervisor of Music in the St.

"Pasquale" Rivals "Così Fan Tutte" on Road



Photo White Studios

Hinshaw Singers in Donizetti's "Don Pasquale"—Left to Right: Leo de Hierapolis, Irene Williams, Judson House, Ellen Rumsey and Pierre Remington

WILLIAM WADE HINSHAW'S "Così Fan Tutte" Company, which received a warm reception in nearly 100 cities last season, has further demonstrated its capacity by adding Donizetti's "Don Pasquale" to its repertoire this fall. The production promises to rival the popularity of the Mozart work, if the enthusiasm that has greeted the company in centers in which it has presented

it can be taken as any indication. The company opened its tour late in October and will have fulfilled some thirty-five engagements in both operas before returning to New York for a holiday vacation. Soon after the first of the year it will leave for a coast-to-coast tour and will present "Don Pasquale" in many cities of the West which applauded the singers in "Così Fan Tutte" last season. The organization will travel West by

way of Denver and Seattle and will return to New York in the spring through Texas and the South. With one exception, the "Don Pasquale" production enlists the support of the entire company, which consists of Irene Williams and Lillian Palmer, sopranos; Ellen Rumsey, mezzo-soprano; Judson House, tenor; Leo de Hierapolis, baritone; Pierre Remington, bass, and Alfred Calzin, pianist. The English version was made by H. O. Osgood.

Louis Public Schools, at a meeting on Nov. 21 at Vandervoort's Auditorium under the auspices of the St. Louis College Club and Music Research Club as a part of the program of "American Education Week." Mr. Ganz spoke on "Education Through Music Beyond the High School," and commented particularly on the children's concerts which the orchestra has been giving for the last two years here and in Kansas City.

HERBERT W. COST.

Levitzi Acclaimed in Des Moines

DES MOINES, IOWA, Dec. 1.—Mischa Levitzki, pianist, made his first local appearance in a recital in the Hoyt Sherman Theater, under the management of Frederick Ogden, on the evening of Nov. 20. He had a hearty reception and played four encores.

HOLMES COWPER.

Lucilla de Vescovi, soprano, presented a program at a recent dinner given by Mrs. Charles E. Scribner of New York in honor of Mrs. Philip Werlein of New Orleans. Mme. de Vescovi will give her second New York recital in the Town Hall on Jan. 22.

Marya Shannon, pianist, will give her first New York recital in Aeolian Hall on the evening of Dec. 11.

PLANNING 1925 CONVENTION

Oregon Federation Starts Campaign with Recital by Winifred Byrd

PORTLAND, ORE., Dec. 1.—A recital by Winifred Byrd, Oregon pianist, on Nov. 19, under the auspices of the Oregon Federation of Music Clubs, launched the campaign to finance the biennial convention of the National Federation which will meet here in 1925. The same evening the Chamber Music Trio, Susie Fennell Pipes, violinist; Ferdinand Conrad, cellist, and J. Hutchison, pianist, opened the series of subscription concerts at Reed College.

Efrem Zimbalist, violinist, with Emanuel Bay at the piano, was presented by Steers and Coman at the Heilig Theater on Nov. 21. A large audience showed appreciation of his skillful interpretations of a long list of

compositions which included Zimbalist's fantasy on Rimsky-Korsakoff's "Coe d'Or." Marcel Dupré, under the direction of W. T. Pangle, played on the Auditorium organ, on Nov. 21, and displayed his mastery of the instrument in works by Bach, Clerambault, Franck and Schumann and an improvised symphony on themes provided by organists present.

Stamford Hears Frieda Hempel

STAMFORD, CONN., Dec. 1.—A "Jenny Lind" concert by Frieda Hempel fairly transported with delight an audience that crowded the Stamford Theater to the doors on the evening of Nov. 16. She was in excellent voice and generously added many encores to the printed program. Coenraad V. Bos, pianist, and Louis P. Fritz, flautist, were her able assistants. The concert was given under the auspices of the Schubert Study Club.

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